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# Gala Girl Issue

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Shangri-Las

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Photograph by TOM GOLD

All uncredited material is by Greg Shaw.





Well, here we are again. A little late as usual, but closer to being on schedule than ever before; we'll get there yet! We've got a fun issue for you this time. Besides the survey of Chicego rock that you've been clamoring for for so long, and a new installment of our monumental British Rock Encyclopedia, this issue features the story of Dave Edmunds, the man Phil Spector regards as the best producer around today and whose career is documented here exclusively for the first time anywhere, along with the inside story on Rockfield Studios, which many consider to be the most important studio in the world today, and certainly the only one that can be said to have a "Sound" in the classic sense of labels like Sun and Philles. In addition to that, we've got informative, thought provoking stories on three of my favorite, and too often unsung, female artistes: Lesley Gore, Jackie DeShannon, and the sublime Shangri Las. Who could ask for anything more?

The Rockfield story is, of course, a result of my visit to England during September and October of last year. It was my first time over, and quite a thrill. As expected, I found London to be virtually bereft of old records, and about as 'swinging" as San Diego. And yet, beneath the surface, there's a lot going on. The pub scene is still active, only instead of country rock groups the pubs are full of bands influenced by Di. Feelgood and, yes, the Flamin' Groovies. I saw a group called the Snakes (featuring guitarist Nick Garvey of Ducks Deluxe fame) who did a set consisting of 4 Groovies tunes and the rest Chuck Berry songs. Chicago blues/R&B seems more popular then at any time since 1965. A group called the Count Bishops (great name!), soon to have an EP out, do strict interpretations of electric blues, and several others that I heard about but wasn't able to see are experently equally promising. One other group I saw, Eddy & the Hot Rods, were (don't laugh!) like some weird combination of the Chocolate Watchband and the N.Y. Dolls; they did crude, teenage punk music, with a couple of good originals, and a lot of posturing. Their manager, who stood beside me in the pub while a full crowd danced, turned out to be a BOMP reader. With the growing number of fan-oriented labels and entrepeneurs springing up, hopefully a lot of these groups will be recorded soon—and you can be sure that when they are, we'll let you

#### CONVENTIONAL THOUGHTS

It was great seeing so many of you at the ECHO '75 convention in New York last October. Suzy and I had a marvelous time, and I think we all owe Mark Zakarin a hand for his pioneering effort in organizing the con. Rock fandom has reached a point now where such conventions are feesible at least once a year, and regional cons (west coast, east coast, midwest) might even be practical. The main obstacle seems to be that nobody in rock fandom has any experience in organizing consection there are myriad problems that have to be

dealt with before one can be put on. But ECHO set a high level of professionalism, end if we can learn from the few mistakes Iconfused scheduling, over-crowding, other minor thingst, rock cons will be a source of much fun for us all in Times rocome.



•The BOMP editoriel boerd meets at ECHO '75 L-R: Alan Betrock, Greg Shaw, Ken Barnes.

The fact that so many people turned up at this con, despite rain and other factors, is but a further indication of what direction we can expect rock fandom to go in over the next couple of years. Most of the attendees were not hard-core collectors; a lot of them were looking only for records by Bowie or Elfon John. But we have to reelize that contemporery records ere now a big part of the collecting scene, which of course is healthy. The more removed we become from that old artitude of "oldies" vs. "new" music, the more aware we'll all be. Young people who start by collecting new records soon learn to develop an interest in the roots, going back to discover what they've missed. Thus rock fandom as a whole undergoes a steady process of enlargement as successive waves of participants start at the fringes and work their way deeper.

The result of this will be a rock fandom many times larger than anything we've seen, as more and more average record buyers realize that there's an organized outlet for their interests. And the type of fandom that will develop is one based on taste and musical quality, rather than nostałgia. This is something I've always feir was of supreme importance, that we not turn the '60s into a travesty as the fans of '50s rock did to their decade, almost to a point beyond repair. It's vital for the mass body of rock fans to be educated enough about all phases of rock history to respect and oncourage valid revivals and reworkings of past styles, to avoid the sort of "oldies" prejudice that has proved fatal to so many artists whose only crime was not fading away, and to have the musical awareness and grounding necessary to develop good taste-the ultimate result of which will be better music for all of us, and less garbage thrust on us by the tastes of ignorant buyers.

The role of rock fandom is to nurrure the educational process; to make available, through getherings like ECHO and magezines like BOMP the information, the records, end their sources, for those who want to learn more about the music.

One of the most valuable projects toward this end is the Record Collectors' Price Guide just published by Jerry Osborne and Bruce Hamilton. Every major collecting field, from baseball cards to comic books, relies on this sort of volume to set a standard for the field, making it easier for the novice to become acquainted with the ground rules end feel at home among other collectors This volume, which is being widely advertised in mass megazines and on TV, will have the effect of swelling the ranks of fars enormously, and as time goes by I think we will see record collecting take its place as one of the great hobbies of our time, rivalling stamp and coin collecting. If rock music is the most far-reeching culturel movement of this period in history (which few would deny) then the collecting of records as a national pastime seems inevitable.

#### MEET THE POPPEES

Another great thing about the ECHO con was seeing the Poppees and the Maibles perform. The whole New York scene has become very active again, end these two groups are among the more interesting. The Maibles are managed by our old friend Alan Betrock, contributing editor to BOMP and former publisher of TRM. Naturally a chap of Alan's refined taste wouldn't become involved with any group that wasn't young and talented and in some way influenced by the rock classics of the '60s, which the Marbles are. They do all original songs, have a fresh, engaging stage manner, and should make it. If you're a record company A&R man, take heed.

By now many of you have heard the Poppees' debut single on Bomp Records, and don't need to be told that they re the closest thing to an authentic Liverpool group that's been seen on these shores since the last Gerry & the Pacemakers tour. They also happen to be fine songwriters and masters of English-style harmony singing, and I believe they heve a big future; that's why they were the first, and so far the only, act signed to Bomp Records, and the next recordings we do should be a lot more indicative of the full renge of their talents.



•The Poppees: Arthur, Pet end Bob Iholding guitars) and their ex-drummer. New drummer, Jett Herris, will be seen on the group's upcoming EP cover.

However, it's as a live band that they come across best, which is why I so enjoyed seeing them in New York, since it was the first time I'd had a chance to observe them in concert. They only do one Beatles song, "Love of the Loved"; the rest of their sotconsists of the kind of material all the Liverpool/Hamburg groups were doing in 1961 and '62, and they've got the style, look and atthude down cold. It's not as obvious as some of the Beatle Revival groups making the rounds, but it's a concept any reader of BOMP should delight in. If you're in or around New York, I strongly advise you to check them out; they play regularly at various NY clubs such as CBGB's.

This column's e bit cramped fas John Denver. This column's a bil cramped fas John Danver, who has such a ramarkable way with weids, says, we're all "fooking lai apace" this issue), so the usual rendem ramblings are funcared—none of the annihialling cenceri reviews, frendy gossip and rienchant commentary which have impelled theusands of Bomp readers to fur immediately to the discographies. Befere quickly making to the record section f" had the impression that Reverberations started out as a regular column and degenerated into a recerd review," writes one satisfied customer, in a rouching restimoniall, I mough! I'd list a few faves of this past year, as a helpful outline of my current tastes and incidentally as proof I don't live in 1966 e# rhe time).



The best single of 1975? Ken Baines thinks yeu get any barrer idees?

Top Single of 1975 [non hir dinision]: "You Wate So Watm" - Dwight Twilley Band (even betrei rhan "I'm on Fire" if Tep hit Single: "Leve Hurts" - Nazaieth Top Albums: Simultaneously too many and not

enaugh—no single standour, but *Beserkley* Chartbusters is as good a cendidate es any (especially Jonathen Richman – can't wart ler their Mcdein Lovais LPII

Top Live Band. Hunter-Ronson (rael staying power,

Top Airplay Irritent: "Feelings" — Morris Albert Tep New Fenzine; Back Deur Man — the lanzine

Tutura is in their handa.

Top Publication, New Musical Express, hands down, NME invariably cemes up with a product that for literary elan, critical vision, humor and genated ourtage puts everyone else to shame—and they do it every week. Top Tip For Liverpool of 1976: San Diege—right, Alan?

Well, that's a representative sample. Leader of the pack so far for '76, singles division, is Patti Smith's "Gloria," an incomparable rock & roll rush on e 45 and a romarkable tribute to a classic anthem. fratenthetical rambling reminiscence: Them's versian only reached #93 nationally, but up and down California it was #1 and without doubt the most popular rock band steple of the midsixues. Everybody did it—in fact, rummaging lihough my iepe box, I unearthed a 30-minute axiempereneous "Gloria" medley from 1966 performed by an ambryonic versian of the Savage Cabbaga, the notorious band I was in. If poses no threat to Patti & Groupf, The live, non-LP "My Generation" on the flip is brash and crude, and I like it the same way I like earlier covers of the song by the Bards, the Rovin' Kind, and others—and I hope Lenny Kaye, For ene, will take that as the complimant it is

Dick Campbell Sings Where It's At-Mercury SR 61060/MG 21060 — A mejor exhumation hara. The aire was Chicago,

and carbon deling establishes the time as lare 1965/early 1966. Wadged in a rock formation known as "igneous" or "blues-folk," it is a parlectly preserved fossif, a lacile carbon copy of Dylan's "Lika A Rolling Stone" sryle, which pracades Mouse & the Traps and after inspired imitarions. Campbell can't teally sing, but the backing is raucous blues/folk-rock, with Mike Bloomlield supplying the same guirai ficks ha bastowed upon Dylan. Other session notables include Peter Cerau, Jarei with Chicago; Marry Giebb (Buckinghams), and two-thilds of the Paul Burrerfield Blues Bend—all for Inido of the Paul Burremed Blues Bend—all for seme highly amusing period profest songs (titles: "The Blues Paddlais," "The People Planners"—these made up a single, Mercury 72511—"Despairs Cafeteria," "Girls Named Misery," "Object of Detision," and "Approximately Four Minutes of Fealing Sorry Ier D.C."). And you Thought P.F. Slean and Bruce Springstaen ware heavy....There's



also a genuinaly pietty fune, "Where Wcia You," later covered by lan 9 the Zediecs I'm which configuration I raved ebeur it e law Reverbs backt. Scoul tha drugsrales for this one!

#### ADAM SAYLOR - "f Will Go Away" - Original Sound 57 - '66

More profest, one of the earlier explicit anti-draft numbers, I raught with throbbing conviction, as passianate as Bob Seger's classic "2+2," which in slightly resembles. Real anguish in the choice;

Tive been drinkin' thinkin' all night long Are the leaders right or are they wrong The enswer to the question I don't know But if they ca'l mail will go...

Awey-even fit's to stay"
One odd couplar: ''ll I had a dagtee I'd be an advairisei/Bul naw I'm gorna ba anorhai Vier



The Count Bishops bring Pretty Things consciousness back to the London pub scene fand mororbikes too...).

#### COUNT BISHOPS · Speedball · Chrswick I fEPf

Finally, a new one-this four-track EP dates from last year but you'd swear it was 1965 as the Bishops plowar through vintage Londonized R&B with as much valocity and as little regard for the original nuences as the Rolling Stones or Pretty Things in Then pima. Every bit as good as Dr. Faelgaod, with "Beautiful Delifeh" perhaps the standout (other nacks: "Reure 66," "I Ain'i Ger You," and "Teenage Lerrar";

#### SATANS · "Makin" Deals"/"Lines & Squares" Manhattan 801 '66

The label's distributed by Dover out of New Otleans, but the record's from L.A., produced by Bob Summers & Mike Curb crony with interesting credits). Well before "Sympathy for the Devil" Lucifer fwho's got a fainfic Standells sryle delivary, by the wayf wes makin' deals for seuls and esking "Cen you guass my name?" The Sarans' tough hard-rock abund is unbeatable. Flip's an odd lelk-rock version of "The Beas" (the Duicksilver/Fastest Group Aliva noveltyf, bast I've heard.

#### NOVAS - "William, Jr."/" And fil's Time 5.T.A.R. 001

This is from Texas fine label initials stand for Southwestern Telent and Recordingl, extremely polished 5 Americans-style lofk-tock, possibly even berrer than that line group. Lytical content unexceptional, by both sides are musically superb.

NEW GENERATION - "Sadie & Her Magic Mr. Galahad" - Spark 1000/EI '68 lain Surheitand's early groups first record, as good as the previously-cired "She's a Soldier Boy" Impenel 663171, Lovely bir of pep-rock, again up hera with the best larrer-day Surharlands/Quivar

## TINTERN ABBEY · "Baaside"/ "Vacuum Cleaner" · Deram 169fEf '67

Heavy British acid-pop (1967-69) is bacoming a consuming milerest of mina, and this addity-mixed consciount meets of inner and the sounds and obsculty is one of my favoriles. The flip sounds not unlike the Creation, with a feedback that in truth suggests an emplified vacuum cleener; while "Beesda" the A-sidef sounds like 1969 Pink Floyd as played by a real rock band, and is most emplified and largering. mysterieus and lescineting.

#### **ELIPSIS SWEET AS CANDY**

Lets et other good records were apaced out this time, but some new stuff merits a plug-Roky Erickson's "Two Haaded Dog" (Mare 1000f, of ceursa, since that alternated altern supplied this course, since that alternated altern supplied this column's riste...And a whole latt of stuff from Boston – Marc Theirs "Holiday File"/"Boystown Boize" findy 14tf rocks solidy – filike tha B-side best...A group called Fale, who made a fair cover of "Darlin" a year or so back, have come up with one "Darlin" a year or so osci, have come up with one of the most startling Beach Bays cops yal—"How Leng" (Rocky Ceest 19763, 21 Jeceb Way Reeding, MA 01867) sounds just like "Fael Flows" at any of those alaborate modern Beach Boys extrevaganzas, and metodic too...And Willie Alexander's "Kerousc" Mass Ava " which furst missed last column's /Mass Ave.", which just missed last column's daadline, but is nonetheless worthy of a belated but anthusiastic mantian,..And speaking of the Lost and Boston in genaral, Ted Myers, who wrote the Lost singles, was later part of a fairly good arr-rock group called Chamaeleon Church fon MGMI, whose orgenist was none other than Chavy Chasa, star of NBC's lab Setundey Might. With Marcia "Flower Children" Stressmen costerring en Welcome Back Kotter, TV may be the latest refuge to faded rock artists II only Sky Saxon had capitalized on his Methers-In-Law exposure...,

Metirers-in-taw exposure....
Alsa in tha Beach Boys vein is a killer Flash
Cedillac-sryle hermony rocker called "Good Time
Musfc," by one Jack "Stack-a-Track" (nae
Grochmal, I think, on Hol Lix 4001, from 1975).
Watch out for more stylized delights from this wizard angineer and Iriends founding record deals, including bubblegum, Searchers, and mora suit including guipolingum, searchers, and mora sur-remekes,...Small print correction: The One-hit Wondars record last column should have been dated 1972, nor 1965...Small print appeal (Pair IV): Response re sellier soliciteriens for averseas (Europe, Australia, Jepan, atc.) record-trading certispendences has been semawhat less then totally grailfying. Still anxious to doal here at P.O. Box 7195, Burbank, CA 91510...Small print credits: Faiver rhanks to aff who sant receids and suggestions for this column—maybe someday wa'll

suggestions for this column—maybe someday wa'll have spece to print actual name-checks....
Final tip: Reliable industry sources indicate the Naxt Big Thing for 1976 will be horse racing, off-flack betting mustic, speatheaded by Patti Smith's Horses, Dylan's Blood on the Tracks, and other pioneering "lece" records. Already lagions of musicians are jockeying for position, but the morning line tabs as early odds-on leverinas Behaman superstars Perry Mutuel and the Wegers. Sporting heir-styles that famous "fellocks" f and already spuring eudiances to loaming francies with that high-energy "bookle" jams, rhay're a cinch robe awarded best-of-breed henors, if they're not saddled with a "too-athnic" hendicap. The reign of Raca Music is about to bagin, it's sure to stirrup some action. You read it here lisst...



As promised, this issue features our salute to the girls of rock. It would be impossible to do justice to all the fabulous girl groups and singers in one issue, besides which the Spector groups, the Red Bird label and many of our other favorites have already been covered adequately in *The Rock Marketplace* and other magazines. Instead, we've chosen to dwell on a few innovators that we feel stand in the lorefront of the movement to being female awareness to rock.

While it was enough for most gitl groups to be beautiful and break your heart when they sang, the Shangri-Las were the only group of their era that broke free of the stereotyped image, dealing with the problems of being a teenage gitl in a direct, overdramatized yet somehow unprecedentedly real manner that still hits home today. Though years ahead of their time in some ways, in another sense they were the most perfect crystallization of the confused yet rebellious attitude of a lot of girls duting the 1965-66 era of teen tebellion, as well as an inspiration to us all unto this very day.

Lesiey Gore has never received proper credit, either for the number or the greatness of her hits, or for having been one of the true proneers of today's women's movement. She wasn't afraid to speak out and assert her rights, and unlike others such as Joan Baez, she did it from the very prinacle of pop stardom, which wasn't easy.

Jackie DeShannon too is long overdue for kudos. Besides being a

pop princess, she was among the first to begin adapting folk music to rock, years before Dylan or the Byrds, and in addition to being a great singer she happened to write a lot of my favorite songs, songs that were enormously influential on both the British groups of the time and the first generation of California folk-rockers. A prodigious talent, whose full story is told here for the first time.

Pam Sewyer & Lori Burton, though probably unfamiliar to most readers, were a vastly undertated dud who wrote, sang and produced all kinds of records, some of which are sure to have been among your all-time favorities. Once again, Ken Barnes reminds us of the Importance of reading the fine print on labels.

Rounding out our survey is a report on the Runaways, in my opinion the most fascinating development in female rock since the Shangti-Las. All under 17, they play hard, hot, exciting, sexy rock in the most glittering British punk tradition, and their songs (written by 14-year-old prodigy Kari Krome) deal explicitly and intriguingly with the punk attitudes and growing spirit of protest in the newest generation of teens. The Runaways are proof that there are still valid toles for girls to play in tock, that aren't mere extensions of what's been done before. And there are more outrageous developments ahead, you can be sure of that. Girls are back, and we're glad to report it.

# LESLEY GORE

BY JACK FITZPATRICK

Legend hes it that Lesley Gore was urged to seek a recording contract after singing at her best friend's f6th birthday party in early 1963. By June of that same year, Lesley's first record, "It's My Party" was tha #1 record in the land. The charts were ripe for gill group sounds, es the Shireles' "Soldier Boy", the Crystels' "He's a Rebel", the Chiffons' "He's So Fina" end Peggy Merch's "I Will Follow Him' had all reached the top of Billboard's survey in the preceding 12 months, and dozens more in the same weigh hat been sizable hits.

vein had been sizable hits.

The appeal of "It's My Party" lies in the honesty and emoritonal energy which Lesley projects in relating the traumatic incident of losing a boyfriend et one's own bitthday party. The tollow-up. "Judy's Turn to Cry" voices Lesley's tilumphant revenge over the boy-snatcher of the previous racord; while it might be criticized as a too-predictable sequal, the racord has stood the test of time as a great song in its own right.

Despite the inclusion of the two hits and a similar-sounding "Just Let Me Cry", Lesley Goie's tust album was no milestone in teenage recording, in those days it was still customary to rush out an

elbum following a hit single, without regard for how the other tracks might sound; the album would sell based on the hit, and it was more economical to save the great songs and big productions for subsequent singles. On her first LP, Lesley did her best to trensform standards lika "Cry Me A River" and "Misty" into teen anthems, but not surprisingly the material tanded to stifle het. It was becoming clear to her producers that Lesley Gore's strength was in her ability to inject innocent yat powerful teenage emotion into her songs, and to accomplish that she needed suitable vehicles for her talent.

Har third single was "She's a Fool", composed by Barkan & Releigh, who were to write severel of her hits (Barkan was also responsible for Dusty Springfield's "I'll Try Anything"). This song wes decidedly diffarant from anything Lasley had done before, utilizing hand-deps and double-tracking of her voice. It was also a hit

The following album, released in late 1963 (Lesley Gore Sings of Mixed-Up Hearts) proved that Lesley was capable of making a good LP. She was beginning to utilize her Jawish intonations and phrasings, developing something not utilike 8aibha Streisand's nasal quality. The next 45, taken from the album, was the powerful "You Don't Own Me"

in which Ms. Gore declares "I'm young and I love to be young, I'm free and I love to be free", along with other, even more daring senuments. This record, pre-dating Helen Reddy's "I Am Woman" by 9 years, was really the first anthem of female flustration, and is rightly looked back on as the most singular classic of Lesley Gore's career. Her stirring rendition of it in The T.A.M.I. Show is a high point in chematic pop.

In 1964, Lesley continued to represent the teen plight of American gils as well as captivating the guys with smooth voice and stiff hair-do. She Luned out 5 singles and one LP during the year. Although less succassful commercially than her first 3 singles, "That's the Way Boys Ale", "I Don't Wenna Be a Losar" end the Spector-tika "Maybe I Know" and "Look of Love" (both Barry-Greenwich compositions) were all great discs.

ions) were all great discs.

1965 was a year of transition for Lesley Gora. After appearing in the Paramount film *Girls on the Beach* [co-staining tha Beech Boys], Lesley tound herself in the position of teen-idol with a string of hit racords and mobs of fans. An album, *Girl Telk*, released early in the year, teited to produce a mojor hit and a subsaquent single, "All of My Life" was no smash either. It eppeared things were taparing off. Perhaps gloups like the Shengri-Las, with their even more direct commentary on teenaga temata *angst*, had stolen some of her thunder. Or perhaps Lesley was merely tiring of tha role she was expected to

Her tirst big record of the yaer, "Sunshine



Lollipops and Rainbows" was taken from her second album, ca. 1963. Apparently, the lady was busy with other projects, one being a college education. She had appeared in *The T.A.M.I. Show* sporting her customary Adorn-lacquered Ilip, but with her September '65 release of 'My Town My Guy and Me' we were introduced to a neatly-cropped Lesley on the picture sleeve. It was a great-sounding record and a respectable hit for the 'mew' Lesfey. The album of the same title was an encouraging and welcome release to lans who had waited almost a year for it. It featured another Barry-Greenwich tune, "What's a Girl Supposed to Do" lalso done by the Shangri-Last, a Jackie DeShannon song 'Baby That's Me" and several originals by Lesley. This was the last Lesley Gore album That Quincy Jones produced until their 1975 reunion

The lifts Ski Party leaturing Lesley, James Brown and Dwayne (Dobie Gillis) Hickman was released in late 1965. Long-haired Lesley appeared as just one of the gang, singing "Sunshine, Lollipops and Rainbows" on the bus ride to the ski lodge, and was later coaxed to sing a ballad by the fireplace. Before the year was over, Lesley cut a fierce and scathing disc, "I Won't Love You Anymore(Sorry)", which unfortunately failed to catch.

Lesley Gore was absent from the charts in 1966, "We Know We're In Love" and "Young Love" stirred little excitement from record buyers. An album, Off and Running is mentioned on the label of the 45 of the same name latgreat, rocking cover of the Mindbenders song) but it was never released fit was likely scrapped and re-named California Nights). The only LP released in 1966 was All About Love which, interestingly, was made with two dillerent covers. Presumably Lesley Gore was too busy with honework in 1966 to devote full time to her career.

The year of 1967 was a comeback of sorts, when

Lesley almost reached the top of the charts with her dreamy "California Nights." Lesley was seen on television in her first dramatic role, as the Catwoman's accomplice on a two-part episode of Batman.

Lesley Gore's summer release for 1967 was "Summer & Sandy", similar to "California Nights" but more powerful; the perfect follow-up and a summertime classic. The album California Nights was produced by Bob Crewe and isn'l bad despite its failure to include "Summer & Sandy." This was to be Lesley's last Mercury album except for a second greatest hits package.

Lesley's 5-year contract with Mercury was

Lesley's 5-year contract with Mercury was terminated in 1968 alter her next 5 releases failed to win public acceptance. One of these, "I'll Be Standing By" was produced by Gamble & Huff, An album, Magic Colors, was again presaged on 45 labels but never released.

labels but never released.

A reunion with producer Bob Crewe on his own Crewe label resulted in three singles which bombed in 196 One of these, "When Yesterday Was Tomorrow" is very strange and features Lesley singing in what sounds like Hebrew. Another of these releases was a duel with Oliver of the old Fleetwoods hit "Come Softly to Me" under the pseudonym ol Billy & Sue.

After her short-lived venture with Crewe, Lesley took a 2½-year vacation from the recording scene. Her return in 1972 was on Motown's pop subsidiary Mowest, with an LP Someplace Else Now. She sure was!

Only two songs on the LP are reminiscent of her former style: "Don't Wanna Be One" and the single "She Said That." The allbum is similar to Ihose of the singer-songwriter genre (all tunes composed by Lesley Gore & Ellen) so fashionable in the early '70s.

The songs are interesting in that they seem to say that Lesley was less than happy with the teeny-bopper image that she found herself saddled with in the late '60s.

Which brings us to the present. After her brief stay at Motown, Lesley was not heard from again until 1975. Interpreting her lack of success as a sign that the public just wasn't interested in her anymore trather than an indication of promotional or other failure on the part of the record companies, as most singers prefer to dol, she seemed to lose interest in a career that had never really been the totality of her life in any case. Then, in early 1975, reports began circulating that Lesley Gore would attempt another comeback. Prompted by Quincy Jones, who was just beginning his current production deal with A&M, she agreed to do some more recording. During 1975 she was also beginning to play night clubs in New York, drawing favorable reviews, and made an appearance on Midnight Special's "Rock and Roll Revival Show." Another encouraging sign was hearing her voice, vibrant as ever, on a TV commercial for Playgir magazine in May. Interviews began appearing, such as the one in Creem where Lesley asserted her enthusiasm for the women's movement, and it seemed that she was being belatedly recognized as one of said movement's heroic pioneers.

Her comeback single, "Immortality", had much of the power and pop excitement of her classic recordings, translated into a more confemporary style. A dynamic production, it flirted with being a hir, but never quite caught on. However, an album is reportedly in the works and the reunion with Quincy Jones and a new found respect for her roots are two positive factors that bode well for Lesley Gore's once again being a major contributor to the charts.

(turn to page 46 for discography)





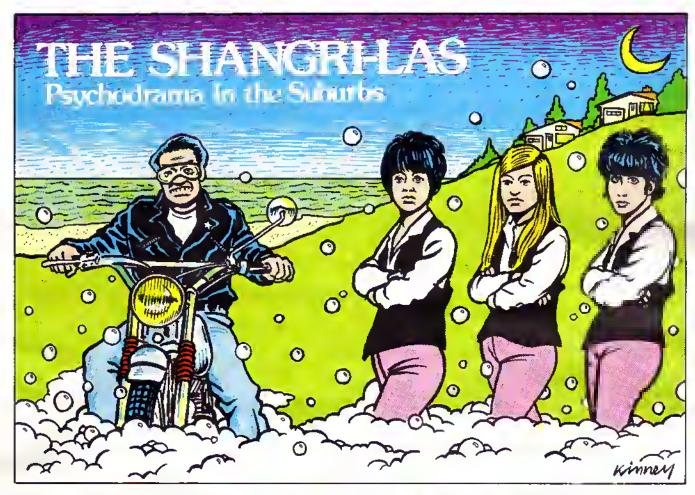






WHO PUT THE BOMP

PAGE 7



At this point in the rock continuum, considering the current media obsession with terminine imagery in rock and our culture at large, it seems appropriate to delve into the lile and times of one of the most extrame manifestations of the female figure in rock. the immortel Shangri-Las.

Thesa thrae Long Island I eens were heiresses to a great tradition in girl groupdom, and indeed in rock lore in general – That is, a reputation and a career based on perhaps a hall-dozen singles labout ten, really, but why quibble); a Total of maybe a hall-hour of recorded music. Each one of these hot-saling 45's then had to be a perfact pop statement, gripping yet ephemeral, very much rooted in its time and hence immediately nostalgia-producing. The middle ranks of *Billboard*'s Hot 100 sie swarming with similarly-styled groups of the ere that couldn't put it logather the second time out: Rapaiata & the Delions, Candy & tha Kisses, the Jelly Beans. Why then the Shangri-Las, instant myth-makers, subject of penetrating critical analyses, object of disproportionate devotion? The answer, one is tempted to assert, was Shadow Morton, not so much producer as creator, synthesizer. As Spector was to the Ronattes, as Brien Wilson was to American Spring, so was Shedow to the Shangs, though without benefit of marriaga, and of course with the indispensible contribution of Ellie Greenwich & Jeff Barry. But it was Shadow, that mystatious pseudo-Spector who earned his monicker by such habits as leaving a meeting for a drink of water and naver returning, who posed blatantly in shades and tried to desperately to fulfill the image of what he wanted to be that indeed one can only marvel that he succeeded so well, it was this Shadow Morton who takes the cradil for packaging pomp and sentiment into street-corner schmaltz in a way none befora or since has been able to approach

Just picture them. The cover of Golden Hits of the Shangri-Las will serve as illustration. They're doing some arcane version of the shing alling, diessed in contrasting pastel pedel-pushers, hoop earlings and white, sleeveless scoop-necked blouses. Check out the one on the fail right, the lead singer. Long strands of red Veronica Lake half, the ends of which cover and curl

A shorter version of this article appeared in Let II Rock in 1975.

## by Mitch Cohen

around har perky little breasts. Unlike the other two, who have both hands flung toward the sky, this pappy number (Mary) has one pelm curved against the inside thigh of har pink hip-huggers. Her mouth is wide open. Get the picture? The other two Shangs are har supporting cast, but much mora crucial image-wise than the two practically anonymous Vandellas, for

The Shangs: ladies in waiting to a virgin gueen



The Shadow knew that Betty and Mary were the record-buying public, the girls who flanked the head cheerleader hoping for a lew cast-olfs, jealously rumineting and pumping our heroinal or the soudid details as to what transpired behind the bleachers during halftima. Ladies in welling to a virgin queen. So, on the records, Mary got the action, her inquisitive (or warning, or sympathizing) buddies got their vicatious thrills, and Mary ended up guilt-ridden, seduced and/or abandoned. Nothing like an adolescent marting. Maryann and Betty, with their taunting cries of 'Remember!" or "Yeah? Well I hear he's bad", were the voice of walfflower America. Add to this subliminal messaga Shadow's montage of threatening strings, sound ellects and celestial choruses and there is the crux of the Shangs' short but spiritually enduring cereer, and the sacret of their appeal. They didn't just speak to the "bad" gills out there, they reached avery gill who was tampled to sin but wanted to be convinced that her worst fears were well grounded.

And their appeal to the boys was obvious.

Some of their best singles, "Leader of the Pack",
"Out in the Streets", "Give Hima Great Big Kiss", were composed in whole or part by Jeff Barry and Ellie Geenwich, among the most prolitic of the Brill Building style husband-wife teams. Two solid wnters, having a gill for teen drame end realism that was not to be found in that rivals Goffin-King or avan Mann-Weil. Barry & Greenwich were a staple of the Spector stock company and free Isnce hit makers, and the backbona of Leiber & Stoffar's publishing arm Trio Music at the tima they formed Red Blid Records (in lect, it could be said that Red Bird was intended as a vehicle for B&G's lalents as much as Dimension was for Goffin & King's). They could probably here produced the Shengri-Les almost as wall on their own, but as the man who discovered them lenguishing on such short-sighted labels as Smash and Spokana, seeing their potential and bringing them rightly to Red Bird as the best possible outlat for what they had to offer, of course his involvement, was, fortunately, ensured. And beyond the mere greatness of the racords, it was his vision of how the group should be packaged and presented that the Shangti-Las something more than just another great girl group.



"Leader of the Pack" is, of course, a legend. Suffice it to add that this serio-comic masterpiece enjoyed the great distinction of being featured on I've for a Secret (Belsy Palmer and Kitry Carlisle or somebody acted it out and the panel had to guess what it was—thsy couldn't end elso the honor of inspiring a follow-up paredy record, "Leader of the Laundromat" by the Detergents and honorabla mention in other novelties of tha time including Jimmy Cross's clessic "I Want My Baby Back" ("I Can Never Go Home Anymore" was also lampooned by the Detergents, less inspiredly, as "I Can Never Eat Home Anymore". And when the Shengs were appearing at a swanky charity benefit with the Beatles at the Paramount in N.Y. (Oct. '64), the Shadow himself roared onto the stage on a motorcycle and conducted the orchestra in denims, shades and a wild-one Isather jecket. The impact on high society was not inconsiderable.

"Out in the Streets" might well be a sequel to "He's a Rebel," Mary has hooked and reformed her hoodlum boylifend, only to be disappointed by the result, i.e. he's become too demned respectable; the reason she wants him is also the reason she can't possess him. He belongs with the gang, she lwith essistance from the envious yentes who chime in on the chorus) concludes, it ain't exactly on a par with the writings of Sophocles, but it's underliable high tragedy in iselistic tsanage terms. The elements of classical tragedy recur in all the best Shangri-Las songs; noble souls, brought down by the Achilles heels of their mortal emotions, and doomed by the inexorable finalities of Fate. Never, except on "Great Big Kiss" (which of course could merely be the preluda to the anguish of "Nevel Go Home Anymole") als the Shangri-Las allowed to experience the simple bliss enjoyed by most othar girl groups with their Chapels of Love. We must empathize with the pangs of guilt felt by the semi-suburban slut who took her man out of his element. Barry & Greenwich's cosmopolitan savvy endowed "Streete" with a kind of smilky chain, emphasized by Shadow's dense production. And the bridge I"He graw up on the sidewalks...") is pure N.Y bop, a piece of churning beauty.

The death of the young lovers in "Give Us Your Blessings" is the quintessence of the Shangri-Las' talent for piling up one weve of emotion over another,

culminating in the final tragedy. They didn't see the sign that said Detour because they were crying over the fect that they had to elope due to their parenter misunderstanding and disapproval of their relationship. This Barry-Greanwich heartbreaker is historicelly notable primarily for the double death. Traditionally, in Teen Angel', "Tell Laura", "Last Kiss" etc., there is one of the pair list to despair over the loss of the other. Hare, only the parents are left to take the blame and griava. The formula, then, is death as an ultimate act of defiance, and the Shangs brought it to life with far greater mastery then Ray Peterson's historic original.



While we'reon the subject of parents, if might here be noted that Shadow went on to produce the racords of ons Janis lan, a whining kvetch now ettempting e comeback with basically the same tormula. The fact is thet Janis lan was merely a turned-on, intellectual Shangii-La, and while we really can't see her black stud of "Society's Child" ramming his bike into a tree, the rearful sacrifice is very nearly identical, as are the reactions of eech girl's schoolmates. Only the Shangs

were a lot more fun. Ol' sensitive Janis, furthermore, for all her posturing would never have been able to pull off "I Can Never Go Home Anymore", an hysterical tour-de-force that turns the tebles on "Give Us Your Blessings." On this on the child abandons the mother, sort of like "I'm Living in Shame", and dear morn dies of loneliness, leaving a contrite deughter weeping. With the dual themas of parantal conflict end thwarted sexual relationships filling those Red Bird grooves, the diary-scribbling female merket was a wrap-up. For awhile, anyway

The commercial success of the Shangri-Las began endlended on the beach. One can only assume that the swain who used end ebused the protagonist of "Remember (Walking in the Sand)" is the cause of her defensive frigidity in "Past, Present and Future," where she warns a boy who walks with her along the shore, 'Don't try to touch me, 'cause that will never heppen again," These two racords were among the oddest single releases of the mid Sixties, the first a monstrous end of summer smash replete with ominous piano chords and squalling seagulls, the second a triumph of sustained dramatic mood and a relative chart disaster, utilizing strains of Beethoven Ja precursor to Shadow's involvement with Vanilla Fudge) and an earle spoken nametion, oblique in its sexuel references. By that time the particular brand of histrionics Shadow concocted to the Shangs had begun to seem remote from an audience ready, it seemed, for a different typs of honesty and maturity. Sadly, few of the new breed came even close to the crude, overblown gui-level greatness of the Shangri-Las.

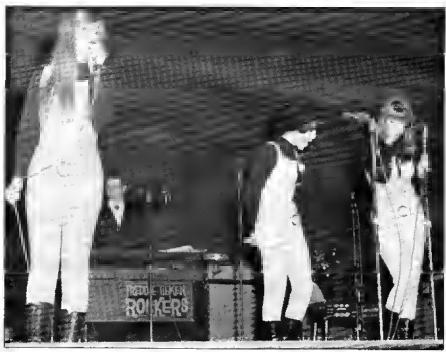
The Shangi-Las had a deedly, exact sense of our inflated notions of life—however about their little melodiamas, they were no less so than the daily excesses of awakening emotion among their



adolescent purchasers. What Shadow Morton and the Shangi-Las attempted to do was deal out a stacked deck to people who had to believe that a returned I.D. was a gesture of heroic proportions, that morniny and daddy could never possibly comprahend the depth of their feelings. It was a pre-fab exercise in under the streetlights and behind-the-bushes sociology, and the main characters were instantly recognizable whether we wanted to get into their pants or participate second-hand in their soap opera tragedies. If the Ronettes were the queens of the file escape, the Shangs were back seat debs with their own keys to daddy's car.

But whan the jivey, candy-store chattar of "Give Hime Greet Big Kiss" and the wise sass of "Right Now and Not Later" gave way to the don't sit under the appletree trips of "Long Live Our Love", with its solemn rendering of "When Johnny Comes Marching Home" and vague retelences to "Trouble in the world" and "fighting overseas", the concept was finished. We wanted gang fights under the El, not guerrile warfare. The Shangir-Las delivered, then faded, but while they had it, well, you should heard 'em do "Twist and Shout", that's all.

[turn to next page for discography]



\*On stage with Freddie Tieken (see article in upcoming issue of BOMP) doin' the Shingaling



## SHANGRI-LAS DISCOGRAPHY

#### SINGLES

Simon Says/Simon Speaks (both sides live)
Wishing Well/Hate to Say I Told You So
Remember (Walking in the Sand]/It's Easier to Cry
Laader of the Pack/What is Love?
Give Him a Great Big Kiss/Twist and Shout 12-63 2.64 8.64 12-64 12-64 Maybe/Shout Wishing Well/Hate to Say I Told You So 1.65 Out in the Streets/The Boy 4.65 Give Us Your Blessings/Heavan Only Knows 5.65 Right Now and Not Later/The Train From Kansas City | Can Never Go Home Anymore/Bull Dog 11-65 Long Live Our Love/Sophisticated Boom Boom 2.66 He Cried/Dressed in Black Past, Present and Future/Paradise 6-66 Past, Presant and Future/Love You More Than Yesterday 6.66 Sweet Sounds of Summer/I'll Never Learn Take the Time/Footsteps On the Root 5.67

Spokane 4006
Red Bird 008
Red Bird 011
Red Bird 018
Red Bird 019
Scepter 1291
Red Bird 025
Red Bird 036
Red Bird 036
Red Bird 043
Red Bird 043
Red Bird 043
Red Bird 043
Red Bird 068

Smash 1866

11-65 I Can Never Go Home Anymore - Rad Bird 104 Right Now and Not Later/Never Agein/Give Us Your Blessings/Sophisticated Republic Plant Plant Plant Plant Foreign United September 2018

Boom Boom/I'm Blue/Haeven Only Knows/I Can Never Go Home Anymore/ Train From Kansas City/Out in the Streets/What's a Girl Supposed to Do/ You Cheated, You Lied/The Boy

(issued with at least 2 different back covers, some with liner notes) (originally issued as *Shangri-Las — 65I*, with "The Durn Durn Ditty" in place of "I Can Never Go Home Anymore")

?-67 Golden Hits - Mercury SR 61099 (original Red Bird recordings) Leader of the Pack/Past, Piesent and Future/Train From Kansas City/Heaven Only Knows/Remember (Walking in the Sand)/Out in the Streets/I Can Never Go Homa Anymore/Give Him a Graat Big Kiss/Long Live Our Love/Give Us Your Blessings/Sophisticated Boom Boom/What Is Love?

#### ALBUMS

2.65 Leader of the Pack - Red Bird 101

Give Him a Great Big Kiss/Laader of the Pack/Bull Dog/It's Easier to Cry/
What is Love/Remember (Walking in the Sand)/Twist and Shout/Mayba/
So Much in Love/Shout/Goodnight, My Love/You Can't Sit Down(side 2live)

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#### POSSIBLE SHANGRI-LAS

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These records are often represented as Shangri-Las racordings. The Nu-Luvs is a Shadow Morton production, sounding very much like the Shangs, though no moreso than the Whyte Boots. The Bon Bons heve the same sound as well, and could be authentic, although it's improbable.

2-64 Bon Bons - What's Wrong With Ringo?/Come On Baby
2-64 Bon Bons - Everybody Wants My Boy Friend/Each Time
4-66 Nu-Luvs - So Sott, So Warm/Take My Advice

Coral 62402 Coral 62435 Meicury 72569

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# SAWYER & BURTON

## THE GLYCERINE QUEENS OF MASCARA ROCK

By KEN BARNES

ton Birton & Pam Sawyer were one of those withing learns I would see on singles every now and then, often enough to interest me—especially since they were one of the few female writing/producing teams of the day. Some of their credita were noteworthy—they deserva honorable mention in the Songwriters Hall of Fame for composing "I Aln't Gonna Eal Out My Heart Any More," the Rascals' finest hour, an unforgettable image Ito say they least), and a memorable rock tune covered countless times. I liked other Sawyer/Burton songs, too—the beiled "Baby Let's Wait," a Rascals LP cnt which the Royal Guardsmen hit with in late 1968, and tha Vacels' "You're My Baby," Kama Sutra'a first release, co-authorad by Sawyer.

Of the leam's antecedenta, origins, circumstances of meeting, circumstances of parting, and present whereabouts I knew nothing, and today know little mora. But I did recently happen upon Lon Burton's mid-1967 Mercury elbum, Breakout, and it is definitely worthy of note.

The cover itself deserves a comment or two. The front shows a sultry Ms. Burton peeking out of a forn-paper lent, bangs completely obliterating her forehead, wearing anough eye makeup for any f0 gills for any Three Dusty Springfields). The back epotlights a torn photocopy of e 1967 Billboard Hot 100 chart with "Whidy" at #1 and the Choir's "Il's Cold Ontside" mired at #68, discernible in the right-hand corner. The whole concept is supposed to represent the "Breakout" of the title, an inspired conception aff the wey around.

All 10 songs were written and produced by the Sawyer/Burron teem, with Lori of course singing. Most of the aongs seem designed to be covered, and were probably demos polished up for public consumption. They're very interesting schigs, mostly big beat ballads with a lot of rock and soul influence. Burron sings in the Dusty Springfield mode, with a huskier voice, less polished and less skilled but not uneppealing.

A few of the aongs, notably "Since I Losi Your Lovin", employ a diamatic crescendo effect strongly based on Lorraine Ellison's sublime "Stay Wilh Me Baby"—en admirable model even if quite difficult to match. Thee of the songs on the first side have a strong Motown stamp. "Love Was" employs a mujed variant of the Pietty Things' "Midnight to Six Man" riff, an attractive ballad all in all. "Only Your Love" could have been a big hit for Chei: it's got a definite Bono folk-tock waitz sound to it. And "Bye Bye Charlie" is pure Neil Diamond sound-wise, a tough putdown number full of nasty chuckles end whatnot.

Breakout is one of the more interesting female-vocalist albums of the mid-sixties, wort' picking up for the aforementioned songs alone. But it also has "Nightmare." You probably read about "Nightmare," if you've been conscientious, in Greg's review in Bomp, the single by the Whyte Boots on Philipe. To recap briefly, it's one of the most bizerre extensions of the Shangri-Les' grand melodrama genie, in which the female protagonist is egged into a fight with the girt who stole her boyfriend, accidentally knocks her head on the sidewalk and kills her, and is certed away by the cops protesting numbly that she "didn't want to fight," all related in alarkly classic girl-group form.

alarkly classic gitt-group form.

Sawyar and Burton produced and of course wrole the Whyte Boots version, which came out a few months before the Burton LP. Although the record was a substantial stiff, the Whyte Boots actually got some coverage in New York's pop tabloid GO which is fairly amusing to read now. Ronda Copland, Page Miller and Kathy Francis were friands studying at the American Music and Drama Academy in New York. According to Ronda, "One of our teachers told us we had what it takes for e recording aession. He got in touch with producere Pam Sawyer and Loti Burton...The song 'Nightmare' is a great number and it gave us the opportunity to project some of our acting techniques into music."

The group name, by the way, came about accidentally. "At first, we decided on the Red Boots, but when we went out to get Mod blouses, akirta



and boots, we couldn't find anything red. Evarything was white. We could have dyed things red, but the overall affect when we were dressed in white seemed to be much better." IRed overalls would have been a bit much).

GO also ran e "Diarry of the Whyte Boots", describing a heclic fortnight of record hops, radio station visits, and e bit of recreation: "Threw a huge happening at our apartment. Gnests showed up in some wayout geor!". "Heard the good news that the disc has been picked as a "Breakout" on the West Coast." |There's that word again). "Took all our Mod clothes with us—real handsome photographenad us doing some groovy things." We can imagine. Interestingly, the Loi Burton version is identical to the Whyte Boots', leaving the trio and their "acting techniquas" in a rather dubious position. Not that such fictional groups were all that unusual (GO's Whyte Boots hype was neatly juxtaposed next to en editorial cestigating the Monkees for not pleving their instruments!. Anyway, whatever it did for the Whyte Boots' credibility, the inclusion of "Nightmare" on Loi Burtons' album makes it a must-buy for dedicated girl-group fens.

Shortly afterward, Burton & Sawyet split up. Sawyer went to Motown as a staff writer, getting co-credits on "Love Chile," "My Mistake" by Marvin Gaye & Diana Ross, Martha & the Vandellas' antiwar single "I Should Be Proud," and David Ruffin'a superb "My Whole World Ended," Burton was heard from less—she co-produced "The Letter" by the Arbors, and cut a single on Columbia, a feirly slushy version of Randy Newman's "I'll Be Home", in April 1971.

As a team they cull quite a few forgettable soul records, and they hardly rank in the Greanwich/ King/Weil league. But for "Ain'l Gonna Ea! Out," "Nightmare," and Breakout, Lon Burton and Pam Sawyer deserve their due degree of celebretion. As the liner notes to her album admirably put it, "That many talents belonging to the same person should constitute a record. And, as a metter of fact, they do. It's time you listened to it."

## SONGOGRAPHY

Lori Burron: Yeh Yeh/ The Hurt Won't Go Away/Bye Bye Char<sup>t</sup>ie I'll Be Home/Missing You Today Breakout (Merchry SR 61136/MG 21136)

Roulette 4609 Mercury 72663 Columbia 45359

#### SAWYER/BURTON COMPOSITIONS

Ain't Gonna Eat Out My Heart Anymore — Young Rescals | Allantic 2312|
Loose Ends | UK-Decce | 12437| New York Public Library | UK-Puppets (Red Roostel 311) Resumes | Sho-Tima 69|
All Or Nothing — Patt Labelle & Blue Belles | Atlantic 2311)
Baby Let's Wait — Royal Guardsmen | Laurie 346f| Sweet Slice of Life | Pt 354f5|
Bye Bye Charlie — Lori Burton | LP| Rescals | LP Griget About Me — Denny Belline | Columbia 45123|
Gotta Get Over You — Lori Burton | LP |
Gotta Maka You Love Me — Lori Burton | LP |
If I Had You Babe — Millionaires | Phillips 40477 |
If You Love Me — Lazy Susans | KAPP 741 |
It Won't Hurt — O'Jays (Imperiat66145)
I've Got My Needs/Your Love is My Love — No Deposit No Return | Phillips 4045f |
Let No One Come Between Us — Lori Burton LP |
Love Was — Lori Burton | LP |
Nightmare — Lori Burton | LP |
Since | Lost Your Love — Lori Burton | LP |
Since | Lost Your Lovin' — Lori Burton | LP |
Slow Fizz — Sapphilas | ABC 10778 |
The Hurt Won'l Go Away — Lori Burton (LP |
Togelhei — Candy & Kisses | Scepter 12106 |
Try to Understand — Cindy Malone | Capitol 5734 | Lulu | Parrol 9791 |

#### PAM SAWYER (CD)-COMPOSITIONS

Are You Proud—Jan Tanzy (Columbia 43219) Bill Whan Are You Coming Home—Suprames (Motown 1162) For Better Or Worse—Supremes (Motown 1153) Gotta Hold On To Thia Feeling—Jr. Walker (Soul 35070) Lori Burton co-productions: Living Without You—Denny Belline (Columbia 45123) The Letter—Arbors (Dete 1638)



Happy—Supremes IMotown t182)
His Loss is My Gain—Carl Dobkina Jr. | Colpix 762)
I Should Be Proud—Martha & Vandellas | Gordy 7098)
II Thought f1 Took A Little Time—Stephen Scharf | WB 8124)
I Wore Qur Our Record—Dodie Stevena | Dolton 83)
If I Ever Lose This Heaven—Averege White Band | Atlantic 3285)
If I Were Your Woman—Gladys Krilght & Pips (Sout 35078)
I'm Living in Shame—Supremes | Motown f139)
Is There Anything Love Carl Do—Chuck Jackson | VIP 25029)
Just Like A Little Bitty Baby—Opals | Laurie 3288)
Just Seven Numbers—Four Tops | Motown 1125)
Love Chile—Supremes | Motown 1135|
My Mistake—Marvin Gaye & Diana Ross | Motown 1269)
My Whole World Ended—David Ruffin (Motown f140)
—Kiki Dee | LP1

The Day Will Come Between Sunday & Monday—Kiki Dee JLP)
This is the Story—Supremes [Mctown [196]
Tonight Tonight —Exciters | Roulette 459f)
You're My Baby—Vacels | Karna Sutra 200|



old. I thought it was the Dictators but I couldn't rell if I was being put down or not. It could've been the Dolls but they weren't even real girls. It might have been an old record, but I was sure I didn't have it, and in lact I doubt il it's been made yet.

Three weeks leter, I saw that record on stage at the Whiskey e Go Go. It was in the form of three teenage girls who were screemout out glorious, overpowering punk anthems. It was the Runaways,

Kim Fowley hadn't come up with a decent hype since the Hallywood Stars, despite his gift for sniff-ing out standom. For months he'd been roaming the streets, looking for the key that would start the antidisco becklash he had been among the first to start predicting. Then he met Kari Krome at a party. They talked. They egreed that the level of teenage consciousness needed to be lowered to the bedroom and the Street, where it belonged. Keri, Kim dis-covered, wrote terrific teen poetry in the form of three-minute lytics just waiting to be set to the right Sound. She was thirteen.

Kim thought enough of her lyrics that he signed her to his publishing company and put her on salery. Meanwhile Keri was wondering aloud that, il she was writing this stuff, why weren't there gills e cauple years older who could play it? Kim thought that eught to be easy enough; he even told her that if she could find one right girl, he'd supply the rest.

So Keil came up with the lightest gill since Ronnie Specior: Joan Jett, a Suzi Quello lookalike who played thythm guitar a la the Chinnichep school of thundering pop. She learned to play by going to Rodney Bingenheimer's and hearing the British singles, learning to play them at home from memory, because there was no way she could buy them herself.

Fowley ligured that since she was found so easily, putting together the rest of the band would be e breeze. After all, wouldn't any teenaga girl jump at the chance to be in e lock & loll bend and have droves of pletty boys et theil feet? If only li were so simple! Word was sent out all over LA and god knows how many girls were auditioned before they decided on Micki Steele, bass and vocels. The band was complete when they epotted Sandy West

a classic California surfer girl who played drums murderously loud (none of yar Karen Cerpenter trash), hanging out in the Rainbow parking lot.

They were so spirited as a three piece, Kim decided to leave it at that. The only thing t can liken them to is a Temale Strangeloves; very crude, very rough and very loud, with teenage belie's enough for ten rock & toll bands.

Micki soon left lat 19, she was really 100 old anyway)and a girl named Peggy was added on bass. Lite Ford wes found by Back Door Man, playing flashy lead guitar like a teenege Jeff Beck, end the final element clicked into place when Cheri Currey, the Bridget Baidot of rock & roll, came forward and volunteered her services.

The list gig was on the rooftop of en apart-ment and within 15 minutes the three surrounding alleys were pecked with kids. Even after ten police cars showed up, Joan laheady shaping up es the Keith Richard of the group) insisted they keep on playing.

Peggy left a week later end wes replaced by Jeckie Fox, completing the present lineup of the Runeweys, Average age: 16. The sound: violence by

The best thing the Runaways are going to bring back to modern rock are those friendly, concerned lectures from parents to kids about the moral dangers of rock & roll. I mean, here's this Fowley guy who's led live nice young ladies awey from their normel lives as wives and secretaries, turning them into rock & roll tramps. It's true—the Runaweys are going to give rock & roll beck its bad name, and not second too soon.

The Runaways are the girls "Rebel Rebel" was written for, don't-care angels in tight blue jeens with one loot entrenched in their music and the other in a circle of lescinated guys. Their lives and this crazy music are inseparable; one gives the other meening.

They like end play it rough 'n dirty. Four of them have never been in bands before, but they intense and vibrant stage presence because they are as excited as they ere exciting. The lorce of their vitality Icoupled with the knowledge that They're the first truly great female rock band) comes on like a heart punch no metter how meny times I see them. What's even better is that they're not trying to prove that They are punk teanage dogmeat. A punk ain't gorra prove nothing to no one: it says

so in their songs end the wey they look.

Tha Runaways are the quintessence of everything that's greet about teenage girls—net the giggly demure seps, but the aggro ones who never cama to school because they were out too lete at Rodney's the night belore. And they're living it right ow, they don't write songs from idyllic memories

that gain iomantic scope over the years.

The Runaways are es reat as gerting bear up after school. Their songs are about juvenile delinquent wrecks, sex, pressure, and anything incidental like drugs end parties. Sometimes the reflections on these are good, aften bad, but there's always the underlying, understood agreement that the state of Teenege is what it's all about. They take the elements of their lives, punch 'em up into catchy anthems set to the beat of the street, plug it into their amps end sing it all out loud to your crotch or your leet or your head, whichever they hit first.

At lirst Kim tried to get them to do his songs, and Mars Bonfire's, the usual scam. Soon, though, both Kari end Joan were turning out such first-lete materiel that there was no need for these, or even Tor the oldies painfully salected in an efternoon of picking through Greg Shew's record collection. Songs like the Troggs' "Come Now", perfect though they were, were no better than the bend's originals, and lacked the strength and urgency. The Runaways had etready outgrown their status es e Kim Fowley hype, a band of teenege girls. They were a functioning entity, a response to their times end their audience, which was becoming more visible and even more fanatical.

The predominantly white middle class suburbs were bound to have an outgrowth of teen troublamakers like the Runaways. These aren't jaded Hollywood girls; they come from the sprawling bedroom valleys of Orange County, spreading out to the beach, and they built their popularity in the growing circuit of small teen clubs in these suburbs, where discos never infiltrated. Their roots are just as real as Bob Marley's, only Theirs are TV, driving around, and going to Hollywood on weekends because it's the only thing to do after five days of school and partying.

I was sitting with Joan in her room, listening to Sweet singles on a crummy record player, pretending it was 1965 and I was Panny Valentine, when she told me it was an incident on the Sunset Stup That convinced her once and for all to give her life to rock & roll. She was walking up to Rodney's one Friday night when she saw a dead body out front, an obvious OD, and nobody was paying any allention at all. The kids just kept walking into the club. The Sweet was flooding out the door and averybody just kept on dancing 'causa if they stopped to think, they'd probably go crazy Joan Jell knew that was pura rock & roll, and simply nothing else would do but for her to be the one they were listening to while not paying attention to the world.

So what are the rest like? Well, Lita Ford scowls a lot and drives too fast always. She was going to be in the original 3-piece but she hadn't fully recovered from wounds inflicted in a parking lot

by a gang of glils provoked to violence by her looks. Cheri can't even walk through a supermarket willhout ettracting avery male in the place, and it's har movas on staga that inspire thosa lusty mes-merized states from the boys in the audience and vicatious reality for all the girls who are too scared

to be that bold Ihemselves.

And doing it on her own is Jackie Fox's attength, Sha tried out for the Runaways and was so pissed off by Kim's dacision that she wasn't good arough that she want out and tried to start her own

The Sweet's LA shaw draw pickets after the group backed out of a promise to let the Runaways opan for them. Reason; they've seen tha future and it's swaeter than they'll ever be ...

group. Needless to say, without money or con-nactions she wasn't very successful, but she had improved so much Kim dacided she was right the second time around.

Sandy West, beneath that Doils Day diag of wholesome features, doesn't really care about anything but getting up on stage. She drinks too much, laughs too loud and has so much spare enargy she relaxes by practicing karate on har fellow band members. She's also the most outgoing and generally the assies! Runaway to get along with.

What's really going to conquer is thair performances. Exactly as it should be, and with the right producer it should happen just as well in the studio. The Runaways don't employ any gimmicks either physically or in the songs, but rather raly on individual personalities to make the music more effective. They could just as easily be a tits 'n ass revue, but The sex aspect isn't played up or down; it isn't played at all. They wear jeans and "Runaways" shirts and it's natural yal erotic as hell.

I've sean Tham play everywhere from the lowest of dives to the Whiskey, and each time I sea Them is the best, they improve an Itemendously from week to week. The most outlageous that Ican recall just happens to be the last one I saw, at a great little teen club by the beach, called Boomer's, just recently opened on the second floor of some shop. There was no advertising and just a small sign outside, but the place was crowded with local high-schoolers, mostly girls. By midnight it was packed more than a hundred beyond capacity-and this was a Tuesday yet. The audience, for the first lime I noticed, was everify famala, and averyona was axtramely receptive daspite the scattered "oh god I

hope they're better looking than Isis' comments.

The Runaways burst on stage to screams, and roared into "Cherry Bomb," Cheri's song II leave brilliant daductions of its message to the reader). I'm

|Continued on page 16|



## THE RUNAWAYS' NEW YEARS EVE PARTY

BY KARI KROME

On the last day of school before Xmas vacation I never made it to my lest period class. During our "Good Tidings" Xmas party, we spiked the punch, disposed of the teachers, lurind up the rock & roll full blast, and got our snack period taken away from full plast, and gol our shack period taken away from us for enciting a riot on school grounds. But the tock 8 roll party of the year was on New Years Eve when the Runawaya played at Wildman Sam's. Garden Grove will never be the same!

Climbing atop the crackerbox stage, the Runaways fook their places and proceeded to kick some ass with "Cherry Bomb".

"I'm the fox you've been waiting for Hello daddy, hello mom, I'm your Chich-ch-cherry bomb!"

Cherie Bomb (lead singer) marched tight up and snatched the mike with a flip of her hip and pointed to all tha guys in the audience. She threw a few winks and you could see them squirning in their seats. Imagine if tagy Pop and Bridget Baidot had a daughter—this is how she'd turn out. What more could you want?

The music changed and they leunched into "Blackmeil" with Joan Jeit taking her place up front —stomping end shouting in a "tough little bitch" way that makes Suzi Qualtro look sick. Squeezing in loid 'cal-cell' screams with a state that dates you to look away from her pouring lips, you wonder how such gutteral sounds come out of a young thing like Ihal. The aong ends and Cherie pauses to ask "How many people are from the beach?" A few screams "The Valley?" A couple of grunts. "Who's from Garden Grove?!" Yeah! Scream! Shriek! Boogie! AAAHAAGGGHH!! Great audience Ionight. An amp falls over, One down 1 to go. falls over. One down 1 to go. Head back, aims in air, Sandy whacks her

Head back, aims in all, Sandy whacks het drumsticks logether and thumps into "California Paradise." The music stops and the rest of the band steps back to watch as Sandy pounds furiously like a frustitated child who can't get out of a locked closet. If she can't hit a drum she beats at the air. The kidz are drunk and screaming. Sandy shakes an arm of sweat and the guys lap it up like pupply dogs. Everyone is really having a good time now... another step falls one.

amp falls over.

Kim Fowley is an stage now, Talking and hustling everything in sight. A grouple runs onstage wearing only platforms, T-shirt, and a skimpy "G" asing. Kim auctions it off to a decling surfer in

All kinds of people are on stage screaming into the mikes and the clock strikes 12. Party time! The music roars and the band is moving into "Me in You," Charie piances up to Joan, aim around shoulders, both singing into the mike. They're both getting off on the music and I think to myself, "Brian Jones should be alive to see this."

Jackie Fox reminds me of a peacock, stutting

Jackle Fox reminds me of a peacock, strutting in full plumage, bass thrust between her legs, "I LOVE YA JACKIE!" screams a guy jumping up and down. Har solemn expression breaks into a smile and he walks away dazzled.

"I guarantee," says Joan Jett, "This song on the charts—'American Nights'." The band is really cooking now and everyone is dancing. Lifa Ford attacks her guitar with butter-finger quickary and never seems to stop. The music is so intense it fell like a 2-ron pinball stamming back and forth inside my head. At center stage Litra stood in full command, moving and gyrating that guitar like a huge rubber bullet. Every time she hit a high note you could see her face tell you how she feels. Those strings screamed at you and all eyes were on her.

you could see her face tell you how she feels. Those strings screamed at you and ell eyes were on her. With a long lasting note and a final thrust the song ended. Looking flushed and sweaty they ran off stage and everything was dull again.

The Runaways music is aimple, 3-chotd "slam-bang" tock & roll, but they've got a certain magic that when you hear them you just go "yeah!" They're all good looking, and none of them are over 17—so there! Take that and stick it where it feels good!







# WPTB Legendary Songwriters Series No.2



end Edison-International. She was soon signed by Liberty, who might have agen her as a sort of femala Bobby Vee They even gave her a Carole King song. "Heaven is Being With You"!. At the same time she wer appearing at the Hungry i, singing blues and gospal on the same bill with Patar, Paul & Mary, who hadn't quite made it yet. At the time sha hated folk music, though that would acon change Meanwhila Liberty was realizing that her takent was somahow special, and ellowed her to write mora of her own materiel, usually in collaboration with others. She was among the first to write with Randy Newman (as early as 1964), Jimmy Page, and her most productive partnership, Sharon Shealey.

Jackie had been only 14 when Sheeley's "Poor Little Fool" had topped the charts for Ricky Nelson. Sharon then turned to enother Liberty artist, Eddia Cochran, and her songs included "Lonely", "Lova Again" (the excellent B-aide of "Summertime Blues") and, with Cochran, "Somethin' Else." She got engaged to Cochran end was in the cer crash in 1960 whan Eddie took his own three steps to become Eddia was on a Ritish preckage tour at the heaven. Eddia wes on a British package tour at tha time, but Sharon returned to Hollywood and immersed heiself in songwriting after meeting Jackie

Starting in 1961, mostly with artists on Liberty end its subsidiary Dolton, Jackie and Sharon turned out a steady string of songs. Their biggest hits, though, were with Decca artist Brenda Lee, for whom they winte five. DeShannon & Sheeley were most active from 1962 through 1965. In 1964, Sharon merried DJ/TV host Jimmy O'Neil, and when that broke up, ahe moved away from Hollywood, effectively ending her partnership with Jackie. For a time she was with Goldon Waller (of Peter & Goldon). Her few songs since t965 include "Night-Time" with ax Searcher

Roses." (Peacock was a treal oddball end a friend of Jackgood who published the song and on whose TV show Shindig of which Jimmy O'Neil was of course the host-Jackia regularly appeared). Brave though the album wea, its direction saamad to wavei between pule folk and Jackie's own indisguisably teenbeat vocels, and must have made the folks at Liberty think she was completely schizoid.

Jackie, howaver, was becoming an enthusiastic folke. She'd saen Dyfan in New York in 1962 doing "Don'r Think Twrca" and immediately gone back to Liberty and recorded a bunch of his songs. "Liberty Records didn't want to raleese them because at that tìrna no one had heard of Bob Dylan. Also, I already had hits as a rock singer and they didn't want mo doing folk songs. Later, of course, all these tunes

became his for other people.

As mentioned previously, Jeckie was among the first tock singers to pick up the folk influence, and in fact she predated the Byrds by a year or two when in 1963 ahe cut an album of demos, which Liberty refused to release, of folk material in a rock style, including "Don't Doubt Yourself, Babe." Liberty, still clinging to their "female Bobby Vee" scheme, started pushing her into teen beach movies, but all the while Jackia was moving further from lock & roll, in 1964, except for a tour with the Beetles, she did mostly folk concarts on the collega circuit. She also began work on an eutobiography (never completed) and won awards as a go-cert racer!

Later in 1964, following her success with the Searchers, Jackie went to England to launch herself on the British public with "Don't Turn Your Back on Me." The song, an up tampo 12-string stormar, was one in which she had cleverly menaged to combine her folk and rock interests; it was, possibly, the flist fully-reelized folk-rock opus. She appeared on a re-markable Ready Steady Go with Jackie Ross and Sugarpie de Santo. While in England, she hed a buiaf romance with the young Jimmy Page, then a session guitarist, and they wrote several tunes together.

# DeS

By SPENCER LEIGH

Jackie |

Jackie DeShannon ruefully holds a British flag on the cover of What the World Needs Now is Love (U.K. Sunset). The pictura summarizes her recording calasi. Her best records were eclipsed by cover versions during the Mersaybeat era, usually by the Searchers. Her own versions of "Naedles and Pins" and "When You Walk in the Room" hed only been moderate chart successes, while the English groups, who eagerly awaited her every new demo, took her songs to far higher rungs with seemingly little effort. And it was even more monic that, when she eventually had a big hit of her own, it was a Burt Bacharach's mouthpiece.

Unless contant to remain merely a songwriter, or merely a singer, it's never been easy for e woman to get ahead in the music business. It's as true today as it was In the '50s and '60s, despite greater opportunities. In New York, Carola King and Ellie Greenwich were able to get involved in writing, producing, recording, and operating record com-panies—but only in partnership with their husbands For Jeckie DeShennon, out in California, the struggle to make decisions effecting her own career was never ending. Nevertheless, in the light of forceful and prodigious talents of the most forceful and prodigious talents of the '60s, and remains a woefully underlated part of today's scene.

From the start, ahe was a prodigy. At the age of six she had her own radio show in Kentucky, pleying and singing everything from gospel to country & western. Her entire family was musical-mother was a singer and had a radio show, grandmother used to play old Irish folk songs, father played harmonica, and all her uncles played and sang. In early childhood she was elso exposed to blues singars like Lightnin' Hopkins. When she was 11, the family moved to Illinois, where Jackie also had a C&W radio show. At 15, she got interested in jazz and went on the road, singing.

But it was in rock & roll that she first made her mark. In 1960, she landed in Loa Angeles and began making tock-pop records for small labels lika Sand

Chris Curtis (for Pauf & Barry Ryan) and "Runnin' On Back", for and with Del Shannon. Jimmy O'Neil was the compete at the Hollywood night spot Chez Paree, and it was here that Jackie was launched as a singer in the fall of 1962. The Hollywood Press called her 'the girl with the peanut butter voice' Iwhatever that means) and 'the new Red Hot Mama with a rock beet' (which meant Brenda Lee, Mark II). At various stages in her career, Jackie has attempted to sound like Brenda Lee, but it usually hasn't come off, if only because she has passed het most autable materiel, like "Dum Dum" and "So Deep" to Brenda anyway.

Her singles career began picking up in late '62, starting with "Just Like in the Movies", the flist Newman song to be recorded, and possibly a nod to his uncle, film composer Alfred Newman. It wasn't terribly distinguished, and neither were the two Newman/DeShannon collaborations, "She Don't Understand Rim Like I Do" and "Hold Your Head High." Both are excessively emotional ballads la Gene Pitney, and although Jackie's voice is willing the songs are weak. Randy's main contribution to her records was in her keyboard work, for instance on "You Won't Forget Me" in Randy's main which her voice is cleverly pitted against Newmen's piano while a heavy accompaniment is well down in

Though none of these were hits, she was starring to get alipley and recognition as a songwriter end upcoming telent in the business. Her next, "Faded Love" scratched the charts, followed by "Needles and Pins" and "When You Walk in the Room which, though baiely hits, were successively large hits for the Searchers in both England and the US. In these songs, Jackie was emong tha first Americans to react to the British sound, formulating a sound that would evolve into 'folk-rock

At this point in her career, she might have been expected to issue a first album including her early expected to issue a first aloum including her early singles or continuing in that style, instead, she turned to Hootenanny, and although the aelactions were pretty standard, including "Blowin" in the Wind" and "If I Had a Hammer", it does contain one minor classic in Trevor Peacock's "Little Yellow



The low-cut diess on the ensuing album cover ahowed an image of Jackie quite at variance with her later cut, "A Proper Girl," and diametrically her later cut, opposed to the Brenda Lee/Connie Francis image previously put forth. Unfortunately its sales were not very encouraging, although it is undoubtedly the tinest compilation of her work to have been taleased. The album contains "Needles and Pins," a Jack Nitzche Sonny Bono composition and arguably Sonny's graatest, and "When You Walk in the in which Jackie introduced the word 'non chalant' into the pop song vocabulary. On "Should I Cry," arranger Jack Nitzsche tried to emulate his work with Phil Spector, and indeed the sound is pretty much indistinguishable. The album also contains some of her early singles, a throety version of "He's Got the Whols World in His Hands" end a on the a docume whole would in the Hands' end a franzied "Oh Boy!" in which the multi-tracked DaShannon comes to grips with the Beatles' sound, complete with 'ooh's which accompanied the ahaking of their mop-tops.

Jackie continued to perform and appeared in two films, the waterlogged Surf Party with Bobby

Vinton, and the classic C'mon Let's Live a Little in which she co-stated with Bobby Vee, and did one of her best folk-rockers, "For Granted" (available only on the soundtrack). She also wrote tha Theme music for Splendour in the Grass but by the time of her next assignment, "What the World Neads Now is Love" for Bob & Carol & Ted & Alice she had clearly moved out of the teen idiom.

Possibly her marriage in 1966 (to Liberty promotion man Bud Dain! changed her attitudes, or possibly she'd just grown up. Either way, her songwriting prowess had all but deserted her and, oddly enough, she entered the era of her biggest sales. She replaced Dionne Warwick as a Bacharach sales. She replaced Dionne Warwick as e Bachalach instrument end with his alrengements, production and songwrifing she social up with chairs with "What the World Needs Now is Lova." Other Bachalach-DeShannon recordings didn't top this, but she had further hits with "The Weight", "Pnt a Little Love in Your Heart", Chip Taylor's "I Can Make It With You" and a medley of "You Keep Me Hangin' On"/"Hnrt So Bad."

Fortunately, though her hits were not many, she was with a company that navar believed in underrecording its artists. Whan Liberty merged with Imperial around f965, Jackie moved to the latter label, where she had mora than 20 singles and eleven albums, including compiletions of all her early

material. Her marriage to Dain proved beneficial, as she was allowed to record as often as sha pleased, and she took an increasingly active role in the packaging and promoting of her records. Even so, she was feeling the frustrations of being a woman in the record business. "When I would complain about a mix or go in and ask about the sales of my record, They would call me a pushy broad. Or, because I'm small, They'd Treat me as a child. I still have hang-ups about Those days."

During the late '60s, she worked with a wide variety of willing partners, but her most productive peliod was with R&B singer Jimmy Holiday and Randy Myers, with whom she wrote "Put a Little Love in You Haart" and "Bad Water", a hij for the Raelells. By (971, Jackie's first mailiage was behind her and her affiliation with Liberty finally ended. She moved to Cepitol, then Atlantic, where she sought a new image and approach. Her second Atlantic album, produced by Jerry Wexler, showed a positive return of her writing talent, in addition to which she return of her willing talent, in addition to which she presented good versions of songs by John Prine, Hoyt Axlon, Sleve Goodman, Nail Young and others. But during this period, 'things just didn't seem to be going right. There were personal problams: a

second mairiaga fell Through, a narvous brackdown enshad, a creative slump paisisted, and her recordings, however good, seemed to fall on deaf ears. Though it seemed that, if Carole King, Nail Sedaka and Paul Anka could find a placa in today's pop spectrum, there certainly ought to be a niche for Jackie DaShannon, the right formula had yet to be found.

In 1975 she joined Columbia, who gave has the support and allowed her the participation she had always craved. Writing now with Donna Weiss, she put together a strong, vividiy emotional album, with bold treatments of sexuality from the feminina perspective. The album was not a big saller, but it did serve to establish Jackie as a force to be reckoned with, and as it would appear she's well on her way into a new period of creative growth, the next album could be the breakthrough that's eluded hat for so

(Songography on page 16)



·Jackie DeShannon in 1972: still every inch the pop princess she's always been...

#### ALBUMS BY JACKIE DESHANNON

Jackie De Shannon - Liberty 3320

Breekin' It Up on the Beatles Your! - Liberty 3390

964 C'men Lot's Live a Little(soundtrack) - Liberty

C'mon Lot's Live a Little(soundhack) - Eiberty (Baker Man: For Granted; Balk-Talk, a duet with Bobby Vee)
This is Jackie DeShannon - Imperial 12286
You Won't Forget Me - Imperial 12294 (early liberty tracks)
In the Wind - Imperial 12296[Liberty material]
Are You Ready For This? - Imperial 12328
New Image - Imperial 12344
For You - Imperial 12352
Me About You - Imperial 12365
What the World Needs Now is Love - Imperial 12404
Laurel Canyon - Imperial 12415

12404
Lourd Canyon - Imperial 12415
Pot a Little Love in Your Heart - Imperial 12442
To Be Free - Imperial 12453
Lonely Girl - Surpert 5225 (budget collections Songs - Capitol 617-5225
Jackie - Allentic 7231
Your Baby is a Lady - Atlantic 7303
New Arrangement - Columbia PC-33800 (except)

(Demo albumf To Be Mysell/Girl of Yesterday/li's Going to Se Altight lister changed to Dou's Doubly Yourself Babel/With You in Mind lister changed to Come Along/You Could Break My Hoart (lister changed to Away Brought Downhi Still Around/To-Fe1 Out/Your Heart is Missing/What's It All About/Splendor in the Gress/New Thoughts/Hand Made Silve Birds

#### SONGS WRITTEN BY JACKIE DISHANNON

1960

So Warm - Jackie DaShannon - Edison-Int. 416 | Wanna Go Home - Jackie DeShannon - Edison-Int. 416 | The Epolish One - Jackie DeShannon - Edison-Int. 418 Pur My Baby Down - Jackie DoShannon - Edison-Int . 418 Lonely Girl - Jackie DeShannon - Liberty 55288

#### 1967

Think About You - Jeckio DoShannon - Liborty 55342

1963
Dancing Silhouettes - Jackie DeShannon - Liberty 55526
(also: Thurston Harris - Reprise 0225)
Day Dreamin' of You - Fashionettes - GNP 322
Ialso: Dreamers - Fairmount 612; Hellions - Kapp 549; Kal David - Tollie 9007

1964
When You Walk in the Room - Jackie - Liberty 55645
Ialso: Searchers - Kapp 618)
He's sure to Remember Ma - Brenda Lee - Decca 31654
Alone With You - Branda Lee - Decca 31628
Till You Say You are Mine - Jackie - Liberty 55845
Ialso: Searchers - Kapp LP 1412)

1966
Come and Stay With Me - Jackie - Impetial LP 12415
Ialso: Marianne Faithfulk - London 97311
Depend on Yoursell - Joe & Eddie - GNP 344
With You in Mind - Joe & Eddia - GNP 344
Idlso: Marianna Faithfull - London LP 4821
Don't Turn You Back on Me - Jackie - Impetial 66102
I Remember the Boy - Jackio - Impetial 66102
Ust Like Him - PJ Proby - Liberty 55757
Don't Doubt Yourself, Babe - Byrds - Col. LP 2372
You Have No Choice - Delaney Bramlett - GNP 339
Try to Forget Him - Jackie - Impetial LP 12294
Too Fai Out - Liverpool Five - RCA 8660

Nicole - Gary Jemes - Polydor 56134 [E)
Splandor in the Grass - Jackie - Imperial 66171
Ialso: The Boys - Kama Sutra 2031
To Be Myself - Jackie - Imperial 66202
Ialso: Noeleen Balley - Festival 1641 (Australia)
Aré You Ready For This - Jackie - Imperial LP 12328
Love is Leading Me - Jackie - Imperial LP 12328
My Group and Ma - Rega & tho Talsa - WP 77847
For Old Times Sake - Rage & The Talsa - WP 77847
Childran & Flowers - Childra - Kapp 727; Shillings-3 Rivers
701; Candy Choir - CBS 3061 [E)

A Boy With Nothing - Peter & Gordon - Capitol LP2729 Color Blue - Peter & Gordon - Capitol LP 2729 Where Does the Sun Go? - Jackie - Imperial 66236 Find Me Love - Jackie - Imperial 66224

1968
Laurel Carryon - Jackia - Imperial 66342
Look Whai You Stared - Gloria Jones - Minit 32051
Holly Would - Jackie - Imperial 66342
(elso: Fai City - ABC-Probe 4508)

L.A. · Jackie · Imperial LP 12415 Child of the Street · Jackie · Imperial LP 12453

Salines - Jackie - Capitol 3130 West Virginia Mina - Jackle - Capitol 3185

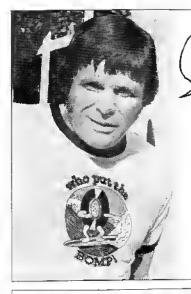
Anna Karina - Jackie - Atlantie LP 7231 Laid Back Days - Jackie - Atlantie LP 7231 Pescal II in My Soul - Atlantie 2924 Vanilla Olay - Jackie - Atlantie 2971

Boat to Sail - Jackie - Columbia LP 33500 Pure Natural Love - Ovations - Chess 2166

DATES UNKNOWN

Am I Dreaming - Jana Canada - Magic Lamp 616.
Thera's Just No Pleasing You - Foics

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SINGLES BY JACKIE DeSHANNON  2:77 Trouble 2:60 So Warm/I Wanna Go Home 2:60 Put My Baby Down/Tha Foolish One 12:60 Teach Me/Lonely Girl 7:61 Think About You/Heaven ie Being With You 9:61 Wish I Could Find a Boy/I Won't Turn You Down 11:61 BabyWhen Ya Juss Mel/Ain't That Love 7:62 The Prince/I'll Drown in My Own Tears Lato issued with "Thef's What Boys are Made Of or 9:62 Jast bke in Ihe Moviss/Guess Who 10:62 You Won't Forget Me/I Don't Think So Much of Myself 1:63 Fedded Love/Dancing Silhouettes 5:63 Needlas and Pins/Did He Call Today, Mame? 9:63 Little Vallow Roses/Oh Sweet Chairol Jal. Bisder; "500 M 1:64 TBI You Say You're Mine/When You Walk in the Room 3:64 Should I Cry/I'm Gonna Ba Strong Insver refeased) 4:64 Oh Boy/I'm Looking For Someone to Love 6:64 Hold Your Head Hight/She Don't Understand Him Eka I 10:64 He's Got the Whole World In His Hands/It's Love Baby 11:64 Poen You Walk in the Room/Over You	Sand 330 Edison-International 446 Edison-International 446 Edison-International 448 Liberty 55288 Liberty 55382 Liberty 55382 Liberty 55425 n B-side  Liberty 55425 Liberty 55484 Liberty 55487 Liberty 55626 Liberty 55602 Liberty 55613 Liberty 55673 Liberty 55673 Liberty 55736 Liberty 55736 Liberty 55736 Liberty 55736 Liberty 55736 Liberty 557376	8-56 8-65 9-66 1-67 4-67 8-67 2-68 5-68 7-68 8-68 11-69 12-69 3-70 5-70 7-71 10-71	Will You Love Me Tomorrow/Are You Reedy For This[not rel.] Windows and Doors/So Long Johnny (not released) I Can Maka II With You/To Be Myself Come on Down(From the Top of That Hidl-Find Ma Love The Wishing Dolf/Whero Does the Sun Go Changin' My Mind/II's All in the Game I Keep Warling You/Me Aboul You Nobody's Home to Go Home To/Nicole I Didn'I Want to Have to Do Hi/Splendor in the Grass The Welght/Splendor in tha Grass(withdrawn) Effervescent Blue Laurel Canyon/Hoby Would What is This/Trust Me Put a Little Love in Your Heart/Always Together Love Will Find e Way/Completely Do You Know How Christmas Tiese en Grown01 Christmas Blighton HillYrou Can Come to Ma Madlay: You Keep Me Hangin' On—Hurt So Bad/What Was So Nico/Mediterranean Sky Koep Me Warm/Selmas Stone Gold Sout/West Virginia Mine	Capitol P-3130 Capitol P-3185
5-65 Lova \$ Learn/Fm Glad It's You 5-65 What the World Needs Now is Love/I Remember the Bo Lafso released on pink lobel mane/stereo disc, with film of 9-65 A Lifetima of Loneliness/Don't Turn Your Back on Me 5-66 Come and Get Me/Splendat in the Glass	MGM 13349 y Imperial 66110	6-72	Venilla Otay/Only Lovo Car Break Your Heart Perediself Wenne Roo You Chains On My Soul/Peacoful in My Soul Jimmie, Just Sing Me One More Song/	Atlantic 2871 Atlantic 2895 Atlantic 2924 ASilantic 3041 Columbia 3-10221



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#### Jackie DeShannon

(continued from page 15)

SDNGS WRITTEN BY DeSHANNON & SHEELEY

1961

Baby (When Ye Kiss Mai - Jackie - Liberty 55387 Teers From an Angel - Troy Shondell - (Uberty 55398 The Great Imposter - Fleetwoods - Dolton 45 Dum Dum - Brenda Lee - Docca 31272

Heert in Hand - Brenda Lee - Decce 31437
I Don't Think Much of Myself Non-Jeck'e-Lib. 55497
The Prince - Jackie - Liberty 55425
So Deep - Brende Lee - Decce 31348
Trouble - Kalin Twins - Decce 31440
Just Like in the Movies - Jackie-Liberty 55494
You Won't Forget Me - Jackie - Liberty 55497
Jelso:Karn Downs-Epic 9698; Bobby Vee-Liberty 55790; Peter Jones - Reprise 03571

#### 1983

He's So Heavenly - Brende Las - Decce 31407
You Should Have Been Their-Retwoods-Dolton 74
You Don't Heve to Prove Anything to Ms - Dodie
Stevens - Dolton 83

Stavens - Joiton 83 II 'fm Right of Wiong-Bobby Vee-Liberty LP 3299 Woe is Me - Helan Shapino - Epic 9599 Thenk You Darlin' - Ricky Nalson - Impairel 66004 Would You Come Back-Eddie Hodgee Columbia 42697

Head Suiter Child - Duane Eddy - RCA 8335
Takin' The Long Way Home Peggy Metch-RCA 8357
Fallen Iddi - Johnny Rivers - Capitol LP 2161
I Just Got 1o Bet Away-Johnny Rivers - Capitol LP 2161
Each Time - Bon-Bona - Cotal 62435
(elso: Seatchers - Kapp LP 1449)
Can't Help Forginin' You - Seatchers-Kapp LP 1409
Break Awey - Ilma Thomas - Imperiel 66013
(also: Piccole Pupa - WB 56401
1965

1965

1965
Am I Making it Hard on You? - Jackie-Imp. LP12286
Baby Bye-O - Sernie Schwerz - W8 5651
Beck Streen Gil - Diena Dawn - Ed-Nel 654
Jalso: Sdrienne Posta - London 97821
Blue Ribbons - Peter Foud - Philipe 40336
Jalso: Paramounts - Perlophone 5272 (El
Hellos end Goodbyes - Jeckie - Imperial LP 12286

1969

My Heert Keeps Hengin' On-Branda Lee-Decca32161

### SONGS WRITTEN BY JACKIE DeSHANNON WITH OTHERS

WITH RANDY NEWMAN

Hold Your Head High - Jeckie - Liberty 55705 She Don't Understend Him (Like I Do] - Jackie Liberty LP 3390 (also: Brian Hyland-Philips 40263)

#### WITH JACK NITZSCHE

My Gal - Billy Eard - Reprise 0265
Be Good Baby - Jackie - Imperial LP 12294
Should I City? - Jackie - Imperial LP 12294
Born On Love - Righteous Broa - Moonglow LP 1003
I Keep Wenting You - Jackie - Imperial 6281
Bebty Th

WITH JIMMY PAGE
65 In My Time of Sourow-Merianne Feithfull-London LP
PS 423

65 I've Got My Tears to Remind Me - Doug Gibbons Decca t2t22[El Jalso: Deve Berryl Stop Thet Girl - Barbara Levis - Atlantic LP 8110 Teers Come Tumbling Down - Judi Smith - Decca 12t32[E]

WITH SANDS

62 Hark, Is That a Cannon I Hear - Bobby Vee - Liberty LP 321t (also: Jess Conred IEI )

WITH GEORGE TIPTON

That's the Name of the Game - Jackie - Imperial LP t2344 [also: Deene Hawley - Sundown 113]

WITH DICK ROSMINI

64 Remblin' Round - Gene Weed - Chellenge 59231

WITH NICK DeCARO

65 Is There Anything I Can Do - Ashes - Vault 924

#### WITH JIMMY HOUDAY & RANDY MYERS

WITH JIMMY HOUDAY & RANDY MYERS
YOU Are the Real Thing - Jeckie - Imperial LP 12442
Rivar ot Love - Jeckie - Imperial LP 12442
Movin' - Jackie - Imperial LP 12442
Love Will Find a Way - Jeckie - Imperial LP 12442
Love Will Find a Way - Jeckie - Imperial LP 12442
Love Will Find a Way - Jeckie - Imperial LP 12453
Livin' on the Easy Side - Jackie - Imperial LP 12453
Whet Was Your Day Like - Jeckie - Imperial LP 12453
Sooner or Leter - Jeckie - Imperial LP 12453
Medilleranean Sky - Jackie - Imperial LP 12453
Medilleranean Sky - Jackie - Imperial LP 12453
Bijohton Hill - Jackie - Imperial LP 12453
Yesterdey Died - Jimmy Holidey - Minit 32079
Bad Weter - Raeletts - Tangelinc 1014 (also Dorothy Monison - MGM 14428)

#### WITH BRIAN STONE & CHARLIE GREENE

69 Too Close - Jackie - Imperiel LP 12415

#### WITH RANDY MYERS & R. STEVENS

You Step Into My World - Kelly Gerrett - Smash 2216 Frencoise - Jackie - Imperiel LP 12453

#### WITH JIMMY HOLIDAY

Keep Me in Mind - Jeckie - Imperial LP 12442
You Can Come to Ma - Jackie - Imperial LP 12442
Let Go Completely - Jackie - Imperial LP 12442
Always Together - Jackie - Imperial LP 12442
You Heve a Wey With Me - Jackie - Imperial LP 12442
Falling in Lova All Over Again-Dorothy Berry-TRC1020

#### WITH J. BETTIS

l Wanted II All - Jackie - Columbie LP 33500 Over My Head Again - Jeckie - Columbia LP33500

#### WITH VINI PONCIA

74 You Touch and Go - Jeckie - Allantic LP 7303
 74 You've Changed - Jeckie - Arlantic LP 7303

#### WITH DONNA WEISS

Your Beby Isle Lady - Jeckie - Atlantic LP 7303 Queen of the Rodeo - Jackie - Columbia LP 33500 Sweet Baby Gens - Jackie - Columbia LP 33500 Berefoot Boys and Bareloot Grills - Jackie - Columbia LP 33500

75 Betty Devis Eyes - Jackie - Columbia LP 33500

#### WITH RANDY EDELMAN

75 Let the Sailors Dence - Jeckie - Columbie 10221

#### WITH G. BALLANTYNE

A New Attengement - Jeckie - Columbie LP 33500 Murphy - Jackie - Columbie LP 33500

Discography compiled by Greg Shaw with thanks to Ken Barnes, Spencer Leigh, Ed Bangs, and Dave Goodrich!

## THE RUNAWAYS

[Continued from page 13]

not sure which are Kari's songs and which are Jell-Fowley tunes, but They're all short, catchy, full of hooks and great riffs-Big Hils, every one. "Secrets" follows and is one of the few carry-overs from the three piece. And whet, I'd like to know, is more a part of being e teenager then keeping secrets from parents end teechers?

'Me end You'' is definitely a Jett song. It's a love song only it ain't the usual girl folkie pining love song only it ain time usual gill folke pining away stull, Joen would neval do that Hel love songs are both gentle and blutel. It's lifting the audience steadily into its mood... But weit! What do I hear? A capelle chants by all five gills of "it wes all light" end now the kids are all doing the same, meanwhile flooding out onto the dence floor. It's ol' Lou's classic "Rock & Roll" done Runeweys style, with a totally different beat and the hook that re-Treshes. I could heer this fifty times a night and beg for mora.

The set is heading for its close when large chunks of plaster (I'm a struggling writer and can't allord to lie yet), start falling oil the ceiling and these people, what they're doing! Jumping up and fless people, what they is admy? Satisfing of with abandon (the floor, never bullt to withstand 200 kids slomping in rhythm, starts behaving like a trempoline). It's the most exhibitating sight I've witnessed in ages, but it's still nothing compared to when they do their semi-theme song, "Boin to Be

It's their longest song, and certainly the most complex. It starts off real slow and melodic, Cheri singing sweet until They blast into a section of super-last rock & roll with the line "I was born to be bad, and I'm glad That I did it!" Then slow, then fast again, and a spoken part by Joan as if she were on The relicipions to her mom explaining that ehe'd run off with a biker (long, loud wer-whoops from the floor) and joined a bend. After this number is literal pendamonium and the adianalin is like a geyest which, of course, means the band is likewise going ciezy—they haven't been at it long enough yet to be abla to remove themselves from the excitement they

There's this very early-Who-on-the-edge feel to There's this very early-wind-on-the-edge feel to the Runaweye that makes one wonder if they're going to continue at this pace of turn around and start punching each other out. Not only their emotions, but their music too is charged with this kind of dynemic energy. Joan and Lita together are like Clapton and Beck in the yeldbirds, one pleying sharp, exacting thythm, the other filling in holas end actuelly playing interesting, short, effective solos.

"Wild Thing" is Sandy'e ehowcasa, wherain sha sings lead and does e solo, short and anything but sweet. "American Nights" is on loan from the Hollywood Stars end it's the stuff legands are made of, a legecy of rock & roll. The closing number is "California Peredise" and everyone hare knows it's true and it's the only place ell five Runaways just had to come from. And they mean it as much as B. Wilson ever did.

Everyone is rushing around with that hyper look in their eyes, and in no lime it spells trouble Gils and boys ere going into the rest rooms and tearing things apart and it a only a law minutes belore ebout five guys are trying to rip each other apart. I decided to exit stage right when I saw the first police car pull up outside. Missed the second set but l bet it was a killer.

Now that their viability as a band was proven, the question of racording naturally arcse. Some trial sessions had been done at Gold Star with the three piece band, and after seeing The 5-piece, Greg Shaw had offered to put out an EP on his BOMP label, But before any plans could be finalized, before Kim could even begin his round of record company hypes, Mercury's west coast man Denny Rosenclantz showed up at a rehearsal end signed the group on the spot. To produce the album, Kim group on the spot. To produce the album, Kim lound someone he describes as "an American Dave Edmunds," a young man who built his own studio and is into creating walls of sound. Recording began in early March and the album is scheduled for release on May 1—no fooling around hare. The working title is Young and Wild—I love it already.

# Dr. Feelgood



WHO PUT THE BOMP

# DAVE **EDMUNDS**

# THE ROCKFIELD REBEL

Phil Spector singled him out, in a recent rylew, as the producer he most re-cts in the world today. Many people fin-ding Eric Carmen, who told me he

notice such things connect with some of the most wondrous records of the past faw years, and that AM radio listeners with long memories might recall as the one-hit artist of "I Hear You Knockin", a Top 10 entry in late 1970. And that's about all; not exactly the plethors of well-known sollevements one might expect of a man widely regarded as one of the true legends of his time.

The fact is, Dave Edmunds has never sought the easy road to fame.

After "I Hear You Knockin" he could have put together a band and done a world tour. He could have moved to London said joined the trendy in-crowd with their private clubs, super-session albums and jet-set parties. The reason he did none of these things, resisting the efforts of those who would make him a "star", him a lot to do with why he became a legend instead.

When I speak of Edmunds as a legend

lar", has a lot to do with why he became end instead.

When I speak of Edmunde as a legend, lean more than the more fact that his complishments are fabled. Beyond this, are is a desper, transcendent quality that in be discorned in all his work. Few in-plicular in the history of rock is roll, we possessed the qualities of consistent nius, perfect refinement and utter, tural economy in their art, and that series combination of inspiration from a roots and vision toward the future. the music that seem to be the mary attributes of rock's truly whic figures. In such company, one Phil Spector, Brian Wilson, iddy Holly, John Fogerty, anon & McCariney at their ak, and very few others, to I ak Daive Edmunds.

were dambishing theatres the time of "Rock Around the Clock", but he was en-tranced by the wild sounds nonetheless. He took up guiter and practiced un-til he could duplicate anything on record.

effluential DJ, had spun "River" a few times and fixed the group. After they played a gig with the Mice in Cardiff, Lee Jackson mentioned them to Peel, who than askad them to come on his show. They showed up with a tape of "Sabra Dance," a fignuling-speed rava-up of Khatchaturian's wall-known classic, and played it on tha air. Peel was delugad with letters, Parlophone rushad out the record, and Gordon Mills, tha powerful manager of Tom Jones, signad Love Sculpture to his management firm.

In America, "Sabre Dance" was not a hit, though it recaived tremendous airplay on FM radio and made anough of an impact to justify a US tour for the group. In England, though, it was a Top Tan smash. The group moved to London, taking a flel together in Dulwich. Along with fama came charges of fake, from critrcs who just couldn't believe anyone could play guitar that fast. Actually, Edmunds was playing no faster than Alvin Lae or Eric Clapton were doing at the tima, although the number of difficult changes and the virtuosity with which he playad around Khatchalurian's melody make it a very impressive recording. One of the record's strongest features is the use of echo as counterpoint, a tricky effect that instantly identifies it as a Rockfield production.

Interviewed at the time, Edmunds mada several prophetic remarks. "I'va always dreamad of having a record in the charts. Now that it's happened I don't know what tha next goal is for us. My main ambition is to own a racording studio. I've always been intarested in recording and have been playing around with tapa recorders for years." Askad how he felt about groups using alectronic effacts for recordings and not being able to raproduce tham on stage, he replied, "I don't think it matters really. As long as the finished product turns out wall I don't see why people should object."

Despite sleady popularity in concert, Love Sculpture was never able to follow-up their hit. Dalarmined not to be typecast, they put the similar-sounding adaptation of Bizet's "Farandola" on the back side of "Seagull," a vaguely Procol Harumish vocal ballad, meanwhile releasing an album consisting mostly of old bluas workouts. One of the group's chief drawbacks was that none of them could write songs, though Edmunds' "In the Land of

could write songs, unough could the Few" was an exception Besides confusion in their public image, there are shown internal self-image. "I was were problems with their internal self-image, "I was navar satisfied with the group," says Edmunds today. For one thing, although he was unavoidably tha front man, he disliked that role and would have much preferred to remain in the background, Still the cocky rocker, yer no less the shy introvert, Edmunds was emerging as a rather complex character. The brilliance of "Sabre Dence" lay as much in the imagination that spawned it as in the spaad and tachnique with which it was axacuted, and in his allempts to apply the same imagination, the same stretching and reworking of form, to blues, pop, and stieight rock. Edmunds was fighting against the limitations of categorized music, seeking a dimension where all that mattered were the basic elements of beat, riffs, dynamics, and pura sound. Within those parameters, in Edmunds' hands, anything could become classic rock & roll.

When it reached a point whara the limitations of being in a group outweighed the advantages, and following a brief second lineup without Jones and with the addition of Terry Williams and Mickey Gee, Love Scurpture broke up. Now that he had a little money. Edmunds was anxious to realize his long-time ambition of building his own studio. It happened that Kingsley and Charles Ward were then in the process of expanding Rockfiald, having just got their first 8-track, so Edmunds joined with them in turning the old stable into a full-fledged recording studio. They built and installed all the equipment by hand, designing the place from the point of view of the sound they warned to get out of it.

Together with John Williams, Edmunds spent several months in the studio, trying to reconstruct the classic Sun Records sound. You might think it to great difficulty to match on modern equipment the sounds made in a primitiva Memphis back-room studio in 1955, yet countless attempts by others had never even come close. Edmunds finished a number of riacks that had visitors gaping and swearing they couldn't tell them from the original Presley masters. This was the first evidence of Edmunds' uncanny skill at mirmory, later exhibited on "Promised Land" (on which his voice sounds mora like Berry's than Chuck himsalf ever did) and his many renowned Spactor racreations. These tapas have sadly been lost, but may yet turn up amidst the cluttar.



With that Sun sound as a referance point, Edmunds (in the words of an old bio) "expanded on to original and constantly metamorphic geneat." Which is to say that, having mastered the Sun sound, he proceeded to improve on it, or at least to give it the benefit of modern technology, its own wall of sound impact, while remaining faithful to the intrinsic dynamics of the music. The first example of this was also the first big hit to come out of the new Rockfield studio, "I Hear You Knockin"," with all the funky rhythm of Smilay Lewis' original, tha billing achoed guilar force of anything in modern rock, and an overall richness of sound that proved irresistibla to record buyers all over the world. Released on Mills' new MAM label, it hit #1 in England, #4 in America, and similar positions in most countries.

Its success caught Edmunds imprepared; there was no band to tour in support of the single, and



\*Love Sculpture: John Williams, Bob Jones, Dave

not even a follow-up in the can. Hrs method of recording was to lay down a basic track with himself on drums and Willams on bass, then go back and spend weeks overdubbing guitars, keyboards, other instruments (all played by himself) and vocals until the track was finished. It was over a year before the had enough finished tracks for an album. In the meantime he had released two more singles, "I'm Coming Home", a flat-out rocker much valued by his fans but only barely denting the charts, backed by "Country Roll", an odd sort of Cellic hoedown with droning guitars, a weird hybrid style Edmunds later returned to with "Pick Axc Rag." Thinking perhaps another Domino type song would do the Trick, ha next released "Blue Monday," which however floppad even worse. (An interesting parallal can be drawn with Jarry Jave, a Nashville country singer who began his career with a hard-rocking, very Edmunds-sounding version of "Hello Josephine" which made the Top 30 in 1967, followed by a flop with "Let the Four Winds Blow" and a raturn of country.)

Edmunds however was far from discouraged Delighted with the money that was pouring in and the rnitial success of his axperments, he Threw himself into work on the album. When it came out, it proved to be a stunning rapresentation of Edmunds' abilities. Besides "I Hear You Knockin"

Its 8-side and the other 4 single sides were left off and are now collectors items), it included a couple of taut, electrifying Chuck Berry Junas, and fascinating arrangements of such varied material as Ron Devias' "It Ain't Easy" and Dylan's "Outlaw Blues."

Blues."

The elbum's primary focus is guitars—guitars that sound like banjos, pianos, voices, an "electric guilar salad" as one reviewer put it; guitar on guitar, all phased and distorted in special ways that only Rockfiald studios could accomplish. Tha most complax use of this approach is on "Egg or the Han", on which Andy Fairwaalher Low of Aman Corner assists, providing a solid base whila Edmunds' multi-tracked guitars swoop and scream like some four-dimensional kaleidoscopic "Layla."

Although a critical favoute, the album was a belated anticlimax, coming more than a year affair the hrt, and there were no singlas released from the Edmunds, who had used his "I Hear You Knockin" money to buy a baautiful old house in Monmouth (which can been seen on the cover of his album) and also to become a partner in Rockfield, selliad into a comfortabla lifestyle, "being basically a very lazy person," in his own words. When he falt the urga, ha'd drop into Rockfield and putter, sometimas spending months on one song.

In 1972 he also began a second carear, that of producer. He'd got a taste of it in 1970, during his Sun sessions, when he produced an LP by Shakin' Stevens & the Sunsets, a '50s revival group from Penarth, a Cardiff suburb. As Their subsequant albums proved, They were no berter than the Wild Angels or any of the oldres groups than popular in England, bur Their one LP with Edmunds is a triumph, and ranks in my mind with Tha vary best of American rockabitly. The sound is Taul, kinatic, exciting, with the parfect blend of echo and presence, and Edmunds' blistering guitar clearly evident on most cuts.

The first thing he produced for an "outside" (non-local) group was Foghat's debut album, including the hit single "I Just Want to Meke Love to You." Again the characteristic Edmunds/Rockfield sound is there, a raw lension almost langible in its intensity. It must also have baen around this time that an album was racorded which cama out as Warran Phillips & the Rockets, with no information on the slaava, consisting antiraly of '50s rockars. It wasn't very good, and while the racording quality is very Sun-like, it doesn't really bear the telltale stamp of a Rockfield production. Still, the group has been variously reputed to be Foghat, Savoy Brown, or some brief raincarnation of Love Sculpture, so there could be some Edmunds involvement.

Other 1972 productions included 7 tracks with the Flamin' Groovies, and portions of Man's Be Good to Yourself album. Man, another Welsh group whose history goas back to 1963 when They started as the Bystanders, have gone Through countlass personnel changes and spinoffs, many of which involved Edmunds. He also played guitar on two of their other albums, although most of The recording

turn to page 22)

# "SOUND ON SOUND"



# THE ROCKFIELD STORY

# "How to Turn an Old Farm Into a Famous Recording Studio in Your Spare Time"

As a rule, recording studios are pretty dull stuff. They represent one of the most tedious aspects of the process of making rock & roll. Every studio boasts some different combination of equipment, acoustics, ambience and personnel, so in theory, each one ought to have its own unique, recogniz-able sound. Maybe rhey do, to a trained ear, but to us lans the products of one studio sound pierty much like any other. They all saem to be striving lor the same textbook sound—clean, evenly balanced, tree from distortion or rough edges. How lew studios, in rock's 20 year history, have made any contribution to our appleciatron of sound as a prime ingredient in rock & roll recording? One could name the Sun Records studio in Memphis, Cosimo's in New Orleans, Gold Star in Los Angelas during Spector's tenure there, and that's about it. It could be argued that 'he 'sound' linked to these studios was mainly the product of the people using rhem, but that's a moor point, one that in no way changes the lact that since the early '60s only one studio has come along to add its name to that illustrious triumvirate Rockfield, with the unlikely location of Monmouthshire, South Wales.

Monmouth is a small, quaint larming town, noted for being the birthplaca of Admiral Nelson, and the nearby ruins of Tintern Abby. Until recently. In the last 3 years, Rockfield Studio has attracted enough musicians to foster a sizable tourist trade in the town, and put the place on the maps of music fans tha world over.

It's not easy to lind the lirst time out. The town of Rockfield, a mile or so down the road, consists of just a store, a telephone box, and a lew houses. You have to find your way back to the modest stone gates, through which a road leads to a typical-looking farm, with no sign postad except "Amberley Court." With cows in the liald, tracrois plowing sheep grazing, etc., you'd nevar know you'd arrived at any sort of pop mecca, unless someone happened to opan the door of the stable, emitting an unexpacted scream of electric guitars into the pastoral slience ourside.

This initial sense of incongruity proves to set This initial sense of incongruity proves to set the Ione for everything to do with Rockfield. If the most modern sounds in the world are being made in an alicent stable built with stones the Romans left befind, why shouldn'r rhe most professionally cialted records be made by a crew of wild-eyed. launers with a tendency to babble? Once you accept

the reality of the place, it all begins to make a weird kind of sense.

Indeed, when you begin hearing some of the stories told by and about the resident loonies, like the one about the mad uncle in the house on the hill who hasn't come down in 15 years (ever since his dog was shotgunned in retaliarion for earing Kingsley Ward's chickens! or the time someone Iried to land an airplane in the orchard, you realize that most ordinary representatives of the recording induswould be painfully out of place here. Yel



Kingsley Ward, the Madman of Monmouth.

somehow, just as the greatest truths are always couched in paradox, the Monty Python mentality surrounding Rocklield disguises a discipline and expertise second to none. Because they don't give a damn about doing things the 'right' way, they're able to make their own rules, thereby achieving the extraoidinary on a regular basis.

Fifteen years ago, Rockliald was merely a larm like many others in the area, It had been there lor hundreds of years, producing a steady crop of grain and vegetables. Three generations of the Ward lamily lived on the land and worked the lields. The premisas included lour houses, two stables, and a large square courtyard surrounded by a series of connected old stone buildings. Not all these lacilities

were being used at full capacity, though the farm was still a commercial business.

The two young brothers, Kingsley and Charles, went rhiough their teens in the '50s, and like so many of their generation, were rock & roll lanalics. Wirh a long series of bands, thay played rock shows all over South Wales, starting in 1958. Kingsley: "Charles bought an electric guitar, but he didn't realize that you had to have amplification. We went for this audition at Abergevenny, and walked on, Charles with his guitar and no amp, the diummer's cymbal held up with a milk bottle top and me, drunk out of me head, on keyboards." Already the Rock-

out of me head, on keyopatos. Alleady the hook-field method was taking shape.

This group, the Internos, lasted until 1960, working constantly "Sometimes we wouldn't get back until 4 or 5 in the morning and then we'd have to get up at 7 to milk the cows. We were working 90 hours a waek!" The next group was the Charles Kingsley Combo, which backed stars like Ricky Valance on their Welsh tours, often booked by the Wards Themselves.

Thay made their lirst tape in 1962, in the hallway of their house. After being turned down by George Martin at EMI and a lot of other people, They took it to Joe Meek, The crackpot producer whose seances and dreams of outer space spawned a seances and dreams of outer space spawned a srudio sound that was the most advanced of its day, and is still worshipped by many English lans. Meek had a giant hit at the time wirh "Telstar" by the Tomados, and whan he heard the Wards' tape he llipped. They had the identical sound, but recorded the state before her the sound by the solvent term. two years before! He helped them get a song trom their tape, "Lost Planet" released in America under the name the Thunderbolls, though declining to make luither records with them. He encouraged Them to continue recording, though, little dieaming They'd carry on his tradition so successfully after his

Back at Rockfield, they bought a couple of old EMI Ferograph recorders, and installed them in the attic, using them to record some of the local groups. One of these, the Interns, were signed to Performers as a result and the single water mode. Parlophone as a result, and two singles were made at Rocklield. Soon other groups like Aman Corner, from nearby Cardiff, were using the lacilities. The Charles Kingsley Combo became the Charles Kingsley Creation in 1965 and had a single released.

In 1967, things linally began taking shape at

Rockfield. They'd added an 8-track recorder, and e lot of the Cardiff groups were hanging around, in cluding Deve Edmunds, with a group tantative called the Humen Beens, for whom the Wards got a single released on Columbia that summer. This group presently became Love Sculpture, and with a song written by Charles, "River to Another Day" came to the altention of John Peel and the London underground Love Sculpture's next record, "Sabre Dance" was a huge hit, inspiring the Werds to pack in their own band and concentrate on making records.

The 16-track studio in the stable, where Edmunds does all his recording, was built in 1968 by Charles and Kingsley, between shifts in the fields end milking the cows. The Studer board, the same kind used by the Beatles, was fitted with a custom-designed mixing console, which partially accounts for the sounds achieved there. The solid stone walls, over a foot thick, didn't hurt either. The first thing cut in that studio was Dave Edmunds' "I Hear You Knockin'," end from then on it's all been magic.

It took awhite for the English record industry to acknowledge Rockfield At first they only laughed, saying it would never work because all the best session men were in London and London studios were the best. Their first support came from United Artists, who with Man and Deke Leonard had become champions of Welsh rock anyway. UA ects like Brinsley Schwarz, Help Yourself, the Neutrons, the Flamin' Groovies, even Hawkwind began making the 300-mile tiek to Rockfreld, to 'get it together in the country.

Cliche though it is, there's a lot of truth in that

off-heerd phrase. Recording is never comfortable in a professional studio where everyone's watching the clock and the engineers punch out at 6:00. At Rockfield, a group books the studio for a week or whatever, and works at their own pace, all night if they want, without pressure or interruptions, and the rest of the time they relax in one of the farmhouses, eating fresh leim food and enjoying the bucolic way

It soon became apparent that for every group thet was intrigued by the "Rockfield Sound" there were a dozen others who liked the place simply because it was so pleasant to work there. Demand became so heavy that a 24-track studio was installed in part of the old countyard. Currently a sacond 24-track console is being put in the stable, with the old 16-track moving to another converted barn up on the hiff, near the guest house. Though Rockfield is still thought of mora as a "studio in the country" than the home of a revolutionary sound, that's changing fast.

The growth of the Rockfield legend was spurred by the debut of Rockfield Records in 1972. RCA offered Rockfield their own label if they could come up with product, and it happened that Dave Edmunds' contract with MAM had just ended, so they issued "Born to Be With You" and had a Top 10 hit with the first Rockfield release. The RCA deal

turn to next page!

#### DAVE EDMUNDS DISCOGRAPHY

HUMAN BEANS (early version of LOVE SCULPTURE) Moining Dew/It's a Wonder - Columbia 8230 IEI

#### LOVE SCULPTURE

- River to Another Day/Brand New Woman Parloohone R 5664 [E] 2-68
- Wang Dang Doodle/The Stumble Parlophone R 5731 IE) 9 68
- Sabra Dance/Think of Love Parlophone R 5744 (El Parrot 335 (A1 11-68
- Seagull/Farandole Parlophone R 5807 (E) 2-69
- 2-70 In the Land of the Few/Ferendole - Parlophone R 5831 (E) Parrot 342 (A)
- LP: Blues Helping Rare Earth RS 505 (A) Pailophone PCS 7059(E) 12:68
  The Stumble/3 O'Clock Blues/I Believe To My Soul/So Unkind/Summertime/
  On the Road Again/Don't Answer the Door/Wang Dang Doodle/Come Back Baby/Shake Your Hips/Blues Helping
- LP: Forms and Feelings Pariot PAS 71035 (A) Pallophone PCS 7090(EI 1-70 In the Land of the Few/Seagull/Nobody's Telking/Why [How-Nowl/Farandole/You Can't Catch Ma/People People/Mars/Sabre Dance

(unreleased)

15-minute Chipmunks-style version of "Hey Jude" made on home tepe machine

#### DAVE EDMUNDS

First Rockfield sessions: rhe legendary rockabilly reconstructions. Baby Let's Play House/My Baby Left Me/Good Rockin' Tonight/etc.

- I Hear You Knocking/Black Bill MAM 1 IE) MAM 3601 (A)
- I'm Coming Home/Country Roll Regal Zonophone 3032 IEI MAM 3608IAI Blue Monday/I'll Get Along Regal Zonophone 3037 IE) MAM 3611 (Al Dewn,Down,Down/It Ain't Easy Regal Zonophone 3059IEI 3-71
- LP: Rockpile MAM 3 IA) 1-72

Down Down Down/I Hear You Knocking/Hell of a Pain/It Ain't Eesy/Promised Land/Dence Dance Dance/I'm e Lover Not a Fighter/Egg or the Hen/ Sweet Little Rock & Roller/Outlaw Blues

- Live at the Patri I10-inch 2-LP set) United Artists UDX 205/6 (El Includes Edmunds playing with Men on "Life on the Road"/"Shuffle", and with Martin Ace, Terry Williams, & Mickey Gee as Plum Crazy, on "Jingle Bells" and "Run Run Rudolph"
- 12 72
- Baby I Love You/Maybe Rockfield ROC 1 IEI RCA 74-0882 (Al Born 1o Be With You/Pick Axe Rag Rockfield ROC 2IEI RCA 5000 (A) Need a Shot of Rhythm & Blues/Let It Be Me Rockfield ROC 4(E)RCA 6-73 2-74
- RCA JB-10118IA)
- | Ain't Never/Some Other Guy Rockfreld ROC 6 (E) 2-75
- RCA (E) 3.76 London's a Lonely Town/
- LP: Stardust soundtrack Arista 5000

When Will I Be Loved/Need a Shot of Rhythm & Blues/Meke Me Good/ You Kept Me Waiting/Let It Be Me/Some Other Guy/Take It Away/Americana Stray Cat Blues/C'mon Little Dixie/Dea Sancta/Da Doo Ron Ron

- LP: Subtle as a Hying Mallet Rockfield RRL 101 let RCA 5003 IA)
  Shot of Rhythm & Blues/Billy the Kid/Boin to Be With You/She's My Baby/ I Ain't Never/Let It Rock/Baby I Love You/Leave My Woman Alone/Maybo Da Doo Ron Ron-Let It Be Me/No Money Down
- LP: Dave Edmunds & Love Sculpture The Classic Tracks One-Up 2047(E)
  I Heai You Knocking/Y ou Can't Catch Me/In the Land of the Few/Ferendole/Summertime/Blues Helping/The Sjumble/Down,Down,Down/Seegull/ Sabre Dance/Outlaw Blues/Promised Lend

(unicleased) 1972: Sweet Little Rock & Roller, The Joke 1975: Ju Ju Man, New York's a Lonely Town

#### RECORDS PRODUCED BY DAVE EDMUNDS

#### WARREN PHILLIPS & THE ROCKETS

- 1969 LP: Rocked Out! Pariot 71044 (A) The World of Rock & Rall Decca SPA 43 (E) (uncredited, unconfirmed) SHAKIN' STEVENS & THE SUNSETS
- LP: A Legend Parlophone 7112 (E) [Edmunds also played guital & bass] FOGHAT 1972 LP Foghat - Bearsville 2077 (AI

- ELAMIN' GROOVIES

  1972 Slow Death/Tellahassie Lassie UA 35392 [EI
- Married Wonian/Get a Shot of Rhythm & Blues UA 35464 (E)
- 1972 (Married Worlian/Get a Shot of Rhythin & Bues CA 3344 (E) 1972 (also recorded) Shake Some Action\*, You Tore Me Down\*, Little Queenie \*released 1976 on Sire LP 7521 (A) 1975 LP: Shake Some Action Sire 7521 (A) Edmunds plays piano on "St. Louis Blues" and 4th guitar on "Let the Boy Rock & Roll" [also recorded] Swee: Little Sixteen, I Got Mine

  BRINSLEY SCHWARZ

  1977 LP Move Foreignes | 10, 29641 LE|

LP: New Favountes - UA 29641 [E]

MAN

Edmunds plays guitar on 3 of their LPs:

Do You Like It Here Now · UA 29236 (E) 1971 Back Into the Future · UA 60053/4 IEI 1973 Be Good to Yourself · UA 077 (A) 1973

DEKE LEONARD

A Hard Way to Live - UA 359 (A)

**DUCKS DELUXE** 

LP: Taxi to the Terminal Zone - RCA SF 8402 (E) Edmunds plays guilar on 2 DEL SHANNON

And the Music Plays On - UA 35740 IEI

MOTORHEAD

1975 Various unreleased tracks DISCO BROTHERS

1976 Let's Go to the Disco/Everybody Dance - UA UP 36057

PETE DUNTON

Taking Time/Still Confused - Rockfield 4(El RCA 0262(A)

#### ROCKFIELD DISCOGRAPHY

#### THUNDERBOLTS

March of the Spacemen/Los1 Plane1 - Do1 16496 (A)

#### CHARLES KINGSLEY CREATION

- Summer Without Sun/Strll in Love With You Columbia DB 7758(El ?-65 INTERNS
- Is It Really What You Want/Just Like Me Pailophone R 5479 [E] 7-22 Ray of Sunshine/? - Parlophone

#### ROCKFIELD RECORDS

- Dave Edmunds Baby I Love You/Maybe Dave Edmunds Boin to Be With You/Pick Axe Rag
- Dave Edmunds Need a Shot of Rhythm & Blues/Let It Be Me Pete Diinton Taking Time/Still Confused
- Rockfield Chorale Evensong/Amberley Dave Edmunds SQme Other Guy/I Ain't Never
- Chuck Bedford Ray of Sunshine/?

- ROCKFIELD/UA
- UP 3668 Pennres Juliet-Stuck on the Ground UP 36071 Bryn Yenn Wasted Days & Wasted Nights/It's You LP. UAS 29908 Barry Melton *The Fish* LP: UAS 29909 Hobo

Scheduled: Ray Martinez, Shikane

PARTIAL LIST OF GROUPS WHO'VE RECORDED AT ROCKFIELD

Man, Brinsley Schwarz, Help Yourself, Deke Leonard, Shakin' Stevens Ethe Sunsets, Flamin' Groovies, Ducks Deluxe, Hawkwind, Tim Rose, Van Der Graaf Genersets, Flamin Grooties, Dicks Detuze, Hawkenin, Tim rose, Vari Der Graaf actor, Neutrons, Horslips, Beiry Melton, Ace, Stackridge, Arthur Brown, Gypsy, Albert Lee, Roy Young, Del Shannon, Brotherly Love, Queen, Budgie, Sassafias, Di. Feelgood, Be Bop Deluze, Prelude, Mi. Big, Elephants Memory, Andy Fairweather Low, Home, Starry Eyed & Laughing, Elankie Miller, Judas Priest, Black Sabbath, Hobo, Tyler Gang, Alkatiaz, Shanghai, Clive John, Memfis Band, Solution, Bintangs, Alquin, Hustler, Bees Make Honey



\*Studio A, where Edmunds does his thing.

recently expired, and besides Edmunds there havan't been any furthar hit acts, but a new distribution deal with UA will give Rockfield an outlet for a lot of the odd tracks that are always being recorded. While I was visiting, Kingsley was producing a Spector-like Christmas record that I thought was sensetional. I asked him who the artist was. "Oh, just a couple of guys who work in the fields."

Among the first few things out under the new deal are a remake of "Juliet" by formar members of the Four Pennies (who had a #1 hit with rite song in 1964), "Wasted Days and Wasted Nights" by Bryn Yenn, a Walsh singer remembered by a handfuf of discographers as having fronted Yem & the Yemen, a short-lived 1966 beat group. There will also be albums by Barry Melton, of Country Joe & the Fish, and a group called Hobo, made up of Rockfield personnal, who for the last coupla of years have played pub dates frequently around South Wates.



\*Kingsley Ward, master technician.

Rockfield has attracted a small but impressive staff. Filirz Fryer, once of the Four Pennies, is always around producing or recording something. Pat Moran has been there 4 years as engineer, part time member of the studio band, and a promising producer (from the crazed look his eyes sometimes take on, I suspect he'll produce great records someday). Kingsley himself has become such an accomplished producer that he can duplicate the Dave Edmunds sound with no apparent effort.

Indeed, as he stands in the control room, eyes bulging wildly from their sockats, shriaking "knobs? whar knobs?" or some such nonsense while unearthfy achoed castanets tumble from the monstrous studio monitors, one gets the feeling that Kingsley Ward is the real spirit behind Rockfield.

Meanwhite Charlas Ward, a little older and saner (but just barely) continues to work the fields and keap things under control. Their parents live on in the old Georgian master farmhouse, the wives managa the daily affairs of the place, the mad uncle stays up on his hill, the children play with the horses, and, amidst a million or so quid worth of space-age electronic gear and a growing stream of incredulous musicians. Infe at Amberlay Court goes on.

## **DAVE EDMUNDS**

teok place m London.

[Continued from page 19]

United Artists, Man's label, began using Rockfield axtensively, being among the first to racognize the extraordinary potential of the studio's sound Edmunds was high to produce a Brinsley Schwarz album, a Del Shannon single, and Deke Laonard's great "A Hard Way to Live", which with the namas changed could easily be an Edmunds

In the course of all this producing, studio time permitting, Edmunds was working on a series of tracks aiming at a modern application of Phil Spector's overpowering 'wall of sound.' He cut "Baby I Love You", "Maybe" and "Born to Be With You" plus a version of "Da Doo Ron Ron" which later turned up on the *Stardust* soundtrack. His contract with Gordon Mills had expired, and he had no outlet for his records, but Rockfield had just done a label deal with RCA, so they put our "Baby I Love You" at the tail end of 1972.

With Edmunds' first-time luck, it jumped into

With Edmunds' first-time luck, it jumped into the British Top 10, ancouraging him to release "Born to Be With You", which became an even bigger hir. The depth and power of thase records were simply breath-taking. He was using all Spector's techniques, but in his own styla, with his phased-out guitars and the 'Rockfield Sound' that was fast becoming as recognizable as that of Motown, Philles or Sun. "Born to Be With You also renewed his practice of dradging up forgotten, obscure songs that fir his style perfectly; the song had been done often before, by the Chordattes and Sonny Jemes among others, but always as a breezy, hummable pop ditty. Edmunds slowed it down, drenched ir with Ronettes sauce, and made it a modern classic.

To those who might have stereotyped him as just another Fiftres-obsessed ex-rocker, Edmunds was rapidly proving his command of a wide array of musical influences. The same ear that picked up the rock & roll potential in "Sabre Dance" was listening to everything and contriving new ways to expand the definition of rock & roll without leaving behind rhe basic qualities that the music depends on. While going through his so-called Phil Spactor pariod, Edmunds was also working on tracks derived from the Everty Biorhers I "When Will I Be Loved" | Webb Pierce ("I Ain't Never") and the early Liverpool era ("Some Other Guy").

One of his most classic recordings is an unreleased 1972 track called "The Joke," a slow folk blues in which sharp-adged guitars bite in and out like a whiplash as Edmunds whines a saries of humorous tall tales out of American folklora. Sample versa:

They say rhar Wyarr Earp rode a horse But that's nor so, he drova a car They say that Jesse James had a gang But he really had a ragtime band....

While other English rockers were buying lurex sox and mirming Jerry Lea Lewis records, Edmunds was reaching back to the wellsprings of American cultura, like John Fogerty returning to the bayou, for a strength and inspiration to match the power of his muser.

In 1973, then, Edmunds was becoming recognized as an extraordinary talent. The makers of That'll Be the Day, a very successful film dealing with England's American Graffiti days, asked Edmunds to help with the sequel, Stardust. One of

the truly essential lock fflms, it dealt with the rise of a scruffy English bar band to the heights of world popdom, loosely modeled on the Beatles' career. Edmunds was cast as the group's lead guitarist, and though it wasn't widaly publicized, he provided all the music heard in the film. In addition to giving tham whatever odd tracks ware lying around the studio, he did several new songs including ''Make Ma Good'', ''You Kept Me Waiting'', ''C'mon Little Dixle'' and ''Amaricana Stray Cat Bluss.'' Ha also did a version of ''Dea Sancta'', the excessiva production number that climaxes star Jim Maclaina's career, but because David Essex insisted on singing that one himself, Edmunds' magnificent version was never heard.

Although he didn't get propar credit, Stardust did serve to astablish Edmunds further in the awareness of the British music industry and inspired a repackage of Love Sculpture and early solo tracks, and the release of his second solo album, Subtle as a Flying Mallet, which combined a few old tracks with some unheard gems such as "Leave My Woman Alone", "Billy the Kid" and the fantastic live recordings of "No Money Down" and "Let It Rock", probably taped sometime in 1973, but much better than his brief live appearance on the Christmas at the Patti album.

I first met Dave Edmunds in October, 1975, when I made the tiek to Rockfield with the Flamin' Groovies to cut an album with him as producer. I found him to be a somewhat enigmatic character—bright full of life, with wide blue eyes; obviously very aware of his talents and dedicated to his music, yet more restrained in his outward personality than any rock star I'd ever ancountered. More than just shy, he exudes a modesty rhet borders on humility. He only really opened up late at night, fir the studio, when an after hours jam session found him exulting at the discovery of a new variation on one of Chuck Berry's old riffs, in a bizarre tuning of his own invention. The band got behind him and they pleyed on for an hour or more, and when they came back in the booth Edmunds was more alive than I sew him at any other time in the week I spent there.

him at any other time in the week I spent thera. His style in the studio was far from what I expected. Instaad of being hyperactive, twisting knobs like mad, calling out a constant straam of commands, he just sat quietly at the console, saying nothing except "how d'you like it?" at the and. At times he'd get an idea for a guifar part, plugging right into the mixing board and playing along (most of the guitars on his records were played this way too, right in the control room). His real effort came in the mixing, when suddenly the room was full of tape loops spinning at weird speeds, black boxes doing indescribable things to the sound, and echoes the like of which I'd never haard in a studio before.

In February, Edmunds made a promotional trip to five US, spending 2 weeks in Loe Angeles. He brought with him a tape of "New York's a Lonely Town", which he ended up redoing completely at RCA studios, with Bruca Johnston producing and various others including Gary Usher and Curt Boetcher adding backup vocals. While in LA ha met his two idols, Phil Spector and Brain Wilson, and also began to realize what a tremandous following he has here among press and radro. Although Rockfield's contract with RCA has expired, Edmunds will most likely stay with them. With any luck, now that tha momentum of his reputation is finally overtaking him, and his own confidence is growing, the time will be right for Dave Edmunds to emerge as one of the riue giants of rock & roll in our fine.

Dave Edmunds at the control board, adding a guitar part to one of his songs.



# BRITISH ROCK

ACES:

Wait Til Tomorrow/The Last One Parlophone R 5094

I Count the Tears/But Say II Isn't So Pailophone R 5t08

A BAND OF ANGELS: Bairy Blue reputed to have been a member at one time

AFEX: excellent pop, Hollies style

7-67 | Never Knew Love Was Like This/She's Got the Time - King 1058 (E)

Many US releases, on MGM, Lion, Verve, WB and Mercury by artist(s) with this name, probably unconnected. The following albums may be by the British singer in question: LP: Act 1 - London PS-544 (A)

LP: For the Love of Mike - London PS 564 IAI

ALLEYKAT2: [Eile] good R&B band

Ireland's Greatest Sounds - Ember 2034 (E): The Friendly Undertaker; Chicago Calling

ALLISONS:

7-61 Lonaine/What a Mess Fontana TF 267173 London 1977

Ale You Sure/There's One Thing More
I'll Cross My Fingers/You Should Be Sorry Fontana TF 267255
EP: Ale You Sure/Blue Tears/Words/One Thing More

PETER ANATHAN:

No Moia Love/Georgia On My Mind Fontana TF 567 F You Can't Stop Me Loving You/Feel I'm Falling Fontana TF 705 Fontana 1520

CHRIS ANDREWS: Since 1969, many of his records have been released only in

Germany, and of those several have been sung in German.

(E) Pye 7n t7887 Carole OK/Somebody Loves You (Gi) Vogue DV ?????? (E)Pye 7n 17958 Mittim im Winter/Mit unserem Gluck ist alles ok Yo Yo/Hey Babe Hello Honey Pie/Brown Eyes Hello Honey Pie/Braune Augen Schauen Mich an For a Moment in My Life/Mighigan River (Gr) Vogue DV 11023 (Gr) Vogue DV 11023 (Gi) Vogue DV 11171 (Gr) Vogue DV 11215 IGII Vogue DV 11301 Seltsam Sind die Wege der Laibe/Shirales Ein Madchen mit Heiz/Glory Sugardaddy/Man Without a Disam (Gr) Ariola 12527 AT Love Ya/Romeo
Do You Wanna Love Me/Silver Lining [Gr] Ariola 12936 AT [Gr] Ariola 13365 AT

Mein Scheues Kind/Nicht Jeden Tag ANGELA & THE FANS:

4-66 Love Ya Iliya/I Know You Pye 7n 17108

ANGLOS:

Island 4033 Incense/You're Fooling Ma

See See Rider/Help Me Girl Decca F 12502 Good Times/San Franciscan Nights MGM 2006 028 7-67

The following 5 cama in a boxed set! Don't Bring Me Down/When I Was YHoung See See Ridar/Hey Gyp

MGM 13791 MGM 13792 7-67 Help Me Girl/Inside - Looking Out MGM 13793 MGM 13794 San Franciscan Nights/Good Times It's All Meat/The Other Side of This Life 7-67 MGM 13795 7 - 67The House of the Rising Sun (lang varsion)/Bring It On Home
We've Gotta Get Out of this Place (alt.vers.)/It's My Life
Abkco 4026
EP: seg 8374 (E): House of the Rising Sun/Gonna Send You Back to Walker/
I'm Crying/Baby Let Ma Taka You Home

EP; seg 8439 [E) I'm In Love Again/Bury My Body/I'm Mad Again/She Said Yeah EP: seg 8452 (EI Bring It On Home to Me/Don't Let Me Be Misunderslood/We

Gotta Get Out of This Place/Club a-Go-Go EP: seg 8499 (El How You've Changed/l Believe to My Soul/Lat the GOod Times Roll/Worned Life Bues

In the Beginning - Wand 690 [A] early live material

The Early Animals with Eric Burdon - Pickwick 3330(a) reissue of Wand LP 7.75

REY ANTON:

As If I Care/After the Laughter Oriole 1722

Girl You Don't Know Me/Don't Treat Me Bad Pailophone R 5274 4-65

APPALACIANS.

7-66 Look Away/My Broken Heart

Mercury 930

ARTWOODS: Spark album was not a reissue of Decca LP as stated; it included praviously-unreleased cuts as follows:

LP: The Artwoods · Spark SELM 2006 (E) Our Man Flint/A Taste of Honey/ Walk on the Wild Side/Be My Lady/Things Get Batter/I Keep Forgattin'/Can You Heer Me/I Take What I Want/Work Work Work

BRIAN AUGER:

Black Cat/In and Out Atco 661 A Day in the Life/Bumpin' on Sunset Save the Country/Tha Flesh Failutes [Let the Sonshine In] Atco 6656 Alco 6685

# Mann & We

BARRY MANN RECORDINGS

ABC Paramount 10380 - Bless You/Teenage Hasbeen Colpix 691 - Johnny Surfboard/Graduation Time

MANN COMPOSITIONS WITHOUT WEIL

Moody · Poni-Tails · ABC-Paramount 10027 (Mann-Shapiro)

10-60

11-60

Moody - Poni-Tails - ABC-Paramount 10027 (Mann-Shapiro)
I'm Not Teanage Anymore - Karan Lake - ABC-Paramount 10087
Such a Good Night for Dreaming - Jan & Dean - Dore 576 (Mann-Hunter)
Sure as You're Born - Billy Storm - Atlantic 2076 (Mann-Sherman)
Kissin & Twistin - Fabian - Chancellor 1061 (Mann-Greenfield) #91
Little Birty Heart - Brook Bros. - Pye 15352 (E) (Mann-Hunter)
It Couldn't Happen to a Nicer Guy - Bobby Vee - Liberty LP 3285
I'm Mad at You - Wanda Jackson - Capitol 5228 [Mann-Anthonyl
Ain't Gonna Cry No More - Lavern Baker - Atlantic 2267
Angel She Gets By - Laura Yager - Ovation 1046
I Heard You Singing Your Song (elso done by Partridge Family, Bell LP 1137

1-63 7-64

WEIL COMPOSITIONS WITHOUT MANN

Help Me Andy Williams - Columbia (Well-King) Alone Too Long - Partridge Family - Bell LP 1137 (Well-Mark James)

MANN-WEIL COMPOSITIONS

Your Little Boy's Gone Home - Donny Brooks - Era 3063 1-60

Don't Cry Donna - Tommy Roe - ABC-Paramount 10389; Billy Carr - Epic Why Do We Have to Wait So Long - Adam Wade - Epic 9590 9801

Don't Be Afraid Little Datlin' - Steve Lawrence - Columbia 41699 #26
The House of the Boy I Love/Mine Till Monday - Lois Mattin - Del-Fi 4201
Baby Come Home - Max Merritt & Metaors - Parlophone 3213(New Zaaland)
Come On Over to My Place - Jerry Cole - Capitol 5394
Before I Loved Her - Mike Clifford - Cameo 381
We Gotta Sing - Driffers - Atlantic 2310
See That Girl - Vincent Edwards - Colpix 771
Girl It's Alright Now - Bruce & Terry - Columbia 43582
Lonely Mixed-Up Girl - Charaydes - Monument 991
Let Me Walk With You - Jody Miller, Capitol 5768; 2 of Clubs, Frat. 990
Winter Won't Come This Year - Bill Medley - MGM 14000
52% - Future - Uni 55082
You've Been a Long Time Comin' - Mitchell Braithwaite - Probe 465 Don't Be Afraid Little Datlin' - Steve Lawrence - Columbia 41699 7-63

7-64

3-65 10-65

10-65

7-65

4-66

?-67

7-67

10-68

10-68

You've Been a Long Time Comin' - Mitchell Braithwaite - Probe 465 6.69

7.69 Hang-Ups - Roy Hamilton - AGP 116

I Really Want to Know You - Cowsills - MGM LP 4639; Partridge Family 7.69

Mike & Tim - RCA 0170 Bell LP 1319 Angel Angel Down We Go/Hey Hey and a Heigh-Ho - by Angel Angel Down Wa Go - Tower 519 (from soundtrack of same namel The Last Blues Song - Amber Hua - QCA 404 Nothing Good Comes Easy - Grass Roots - Capitol LP 9204 Sweet Cherry Wine - BJ Thomas - Scepter LP 5101 7-69

ADDITIONAL COVER VERSIONS

(Grl Ariola 16041 AT

You Baby - Linda Scott - Kapp 713, Shillings - Fontana 1543

Walking in The Rain - Reparata - Kapp 2050; Walker Bros - Philips 1576 (E);Partridge Family - Bell LP 1111

You've Lost That Lovin' Feeling - Blossoms - Bell 780; Barbara Fairchild - Col.10195 You ve Lost That Lovin Feeling - Biossoms - Beil 780; Batlotia Failchild - Col. 10190
On Broadway - Purple Underground - Boss 0095; Mike Melvoin - Coloix 800; David Banetto - Mercury 73639; Gary Lamell - VJ 648; Eiic Cermen - Arista LP 4057
Just a Little Lovin' - Liv Maessen - Concapt 7026 (Aust.); Sandra Alexander - Uni; Peggy Lipton - Oda 118; Dusty Springfield - Atlantic 2580

Brown-Eyed Woman - Cupid's Inspiration - Deta 1665 Kicks - Measles - Columbia 7875 (E)

Angelica - Robert Cameron - Epic 10262; Roy Hamilton - AGP 116; PJ Proby - Liberty LP 3497; Brendon Hamlon - Columbia 44012 Bell LP 1111
Looking Through the Eyes of Love - Velvet Crest - Liberty 56144; Partridge Family I Could Have Loved You So Well - Jack Bedient & Chessmen - Columbia 44302;

Four Cal-Quettes - Capitol; Jimmy Beaumont - Capitol 3979; Patty Lemann Wainer Bios 5649

We Gotta Get Out of This Place • Kit Kats • Jamie LP 3032; Shorty & theEnchanted Souls • Combo 190; Lesley West • Phantom 10522; Partiidge Femily• Bell LP1111 Home of the Brave • Paanut • Pye 15963 (El Glitter and Gold • Evarly Bros • WB LP 1620 RCA 0334

Soul 8 Inspiration - Blossonis - Bell 797, Chad Everett - Malina 508; Steve & Eydie It's Not Easy - Neil MacArthur - Deram 85054
Shape of Things to Come - Third Rail - Epic 10323; Future - Uni 55082
Magic Town - Jody Miller - Captiol 5541
Shadas of Gray - PK Ltd. - Colgems 5014; Tony & Terri - Monument 1049
Make Your Own Kind of Music - Will -0-Base - SGC 002

Love How You Love Me - Spokesmen - Decca 2049; Loved Ones - Roulette 7003; April & Nino - Atco 6375; Paul & Barry Ryan - Decca 12445 (E) I'll Take You Home - Cliff Bennett - Parlophone 5229 (E); Jarry Naylor - Smash 1971

I'm Gonna Be Stiong - Jackie DeShannon - Impelial LP 12286 Feelings - Magic Lanteins - Atlantic LP 8217 We're Over - Florence Warner - Epic LP 32654

Just Can't Help Believin' - Bobby Vee - Liberty LP 7612

Uptown - Marvelettes - Tamla Happening World - Lele Langlay

Wai Paint (*Mann-Greenfield*) - Blook Bios - Pye 15333 (E) Heaven is Being With You | *Goffin-King-Weil*) - Palisades - Chairman 4401

Save the Country/Light My Fire 10-70 Listen Here/I Want to Take You Higher NR RCA 74-0381 EP: Definitely What - Atco 4536(A) Red Beans and Rice/George Bruno Money

AVONS: 2-61 R

Rubbei Ball/Very Cool n° Cosy

LP: Jools/Brian - MFP 1265 (E)

Columbia DB 4569

# FROM MES



SHAKE SOME ACTION THE FLAMIN' GROOVIES SIRE 7521 (release date: June '76)

Although I was closely involved in the recording of this album, and have become increasingly involved in the career of the group, I still relate to Them instructively as a Tan. For That reason and a Tor of others, I want to take this opportunity to talk about this album. I can't perfend to be an impartial reviewer, but I can claim to have waited enough years Tor an album like this that I'm able to recognize, perhaps batter than anyone else, what its true significance might be.

true significance might be. When I lirst heard these songs, I was as surprised as yor'ie going to be. I'va always liked the Groovies, their records were unpretentious and Iun, and you always knew you could count on them to keep the sprift of rock & roll alive. It wasn't until I heard The tapes of "Shake Some Action" three years ago that I begen to realize they could make great pop records, and even rhen, up rhrough rhe time of "Him Or Me" I thought their aventual niche world be as updaters of "60s rock, perhaps as a rougher version of the Respherries.

Actually rhet was, at the time, about the highest Iribure I could conceive of. I thought, and still do, Ihat the Raspberries were the linest pop band of the caily '70s, the one that came closest to the formula of creating '70s took on the aesthetic fourdations of the '60s. Their records did something to rire, gave me the kill of chills I used to fect whenever I heard a great rock & foll record, and hadn't even been aware were so tragically missing antil ''Don't Wenna Say Goodbye' made me realize

ranti "Don't Wenna Say Goodbye" made me realize I liadn'r felr them in 5 years or more.

In tha lest lew years then've been a lot of '60s revial bonds, and also a lot of '7critics' bands' that, in one wey or another, tried to make music with some of the magic rock used to have We've heard B'g Star, Bluc Ash, Dwighr Twilley, Elliott Murphy, the Dolls, tha Dudos, the Dictators, Springsteen, the Hudson Brothers, and so many others I'va lost count. I've pulled for all of them, but it was clear from the start that few of rhem were adding anything essentially new to their '60s roots, and the sound they were making just wasn't sensatronally exciling, physically overwhelming, and amotionally lich enough to sweep away the powerfur frende opposing pop/rock in this decade.

If rhese shortcomings saemed evident, they became crystal clear when I heard the finished rapes of this abbum. Knowing and tiking rhem as t did, t never dreamt the Flamin' Groovies, efter 3 years of not working, could have advanced so far, or made an album so totally loaded with every quellity that

endaared all the above bands roline, and everything that was missing from them as well.

In point of lact, I can't recall any album since 1966 that's given me as much pure and simple excitement. And the Groovies to it so consistently—on ar least 10 of this album's 14 cuts—that I can only marvel. It seems they've reached a point where the influences that were always so much e part of their music have jelled into their own style, and moraovar that the spirit which inspired them in each of their idols has coalesced into a spirit of their own—intrangibte, impossible to pinpoint, but londing their music a quality that's simply lacking in everything alse, most glaringly in those acts being promoted as the new messiahs. I like Springsteen a littla, and I like the Bay Cry Rollers a lot, but it takes a pierty heavy suspension of disbelief to speak of such artists in reims of anything ultimate. The magic just

artists in reims of anything ultimate, the magic just isn't their. It isn't in the music, and it isn't in them.

This album, on the other hand, pracrically explores with it. I've already worn out my copy the way I did Revolver and Aftermath, and I still get those chills every time. The first I hing that sets it apart is the sourid. Dave Edmunds has never



The new Flamin Groovies 45: It won't be released outside France, so move fast collectors! actieved a sound so futl, so lar, so dynemic, nor

actileved a sould so full, so far, so dynemic, nor cveil on his own records. The shoel eliveness of the sound on this album—the Wagnetian immensity of the diums, the granite bedrock of the bass, the piercing halmonics of rire Gretsch and Rickenbacker guitars, it all adds up to a new dimension in "walls of sound," a raw impact that's palpably different from anything heald before in rock & roll.

of sound," a raw impact that's palpably different from anything heard before in rock & roll.

Next are the songs, More than hall are originals. The others were chosen as carefully as the Beatles took "Words of Love" from Buddy Holly; songs that won'r be instantly lamiliar to young listeners, songs that display aspects of '50s and '60s rock that are relevant to contemporary music, and songs that strowcese the Groovies' talent for updating classic meterial, "Misery" was buried on an early Beatles album and, one realizes immediately, shamefully underproduced in its original form, "Let the Boy Rock and Roll" is an almost unknown Lovin' Spoonful album eur, though you'd never know it listening to this blazing, rampaging blast of sound. "Sometimes" wes a minor bit by Gene Thomas in 1961, and the Raiders did it too, but never before has it provided rho vehicle for someono like Edmunds ro do what Phil Specro did with the Righteous Bros.

provided the vehicle for someone like Edmunds for do what Phil Specror did with the Righteous Bros. "She Said Yeah", "St. Louis Blues", and "Don't Lie to Me" are all lemiliar songs, but what the Groovies have done with them makes you forget you've ever heard them before. Rock & roll has never been this hard. I don't mean heavy, like Deep Purple or Led Zeppelin, I mean hard like a steel-

driving hammar, as tight as a pair of leather pants. There's not one unnecessary note to be haard), with the kind of flash and balls and kinetic drive the Stones had on the \*TAMI Show\*, only a quantum level higher in energy, just as the Stones were higher anergy than Slim Haipo.

The process of adapting past songs, styles and aesthetic standards to contrempolary took is central to any discussion of the Ftamin' Groovies, and this album in particular. Cynics will lind it easy to say this part reminds them of the Bearles, that part of the Stones, this melody of something they heard long ago. But to linger on these similarities is to ovallook what's new about it, which is the way these past influences have been interpreted. There are immense subtleties which any took lan worth his salt will detect readily. There are traces in this album of overything that's been great in tock's past, but the sum total is something new, in the sense that these eterments have nevel been combined before in e way that's so right. To say "that guitar sound reminds me of the Beatles" is about as meaningful as seying "Aecosmith reminds me of Led Zeppelin." There are only so many kinds of gurtars, and any group the uses a Gratsch or Rickenbacker will sound like the Beatles and the Byrds. There's a fine Ima between mitating the past and drawing from it. On this album, it seems to me that the Groovies walk that line with intelligence and integrity.

Ine with intelliganca and integrity

The range of styles and emotions encompassed on this LP is staggering. The Beatlesque harmonies of "You Tora Me Down" on the same album with the relentlessly savage "Sha Said Yaah" or the bristing vitality and punk machismo of "Shake Some Action," the delicate sentiment of "I Saw Hei", loices a naw definition of what a lock & roll group has the potential to be.

Tenderness and innocence are as much a part of the new Flemin' Groovies as the punk-rock we know their best for. The romanticism of '60s rock has been occasionally revived, but never to my knowledge has it been coupled with this kind of uncompromising rock & roll toundarion | "Telt Ma" hy the Stones was a move in this direction). I don't think the beauty of harpsichords and dulcimers has ever, since the death of Brian Jones, been heard in rock & roll as it is in "I" Cry Atone" and "I saw Her". In these songs, and "Teenage Confidential", one can only lantesize a young Phil Spector, at the height of his powers, producing a bend thet combined the bear qualities of the Beartes, Stones and Byrds.

My own lavorite cut, and probably the surast indication of the group's future direction, is "I Can't Hide," which comes out of nowhere like some monolithic rock 8 roll machine, moving ahead with unstoppable force, like a scrence fiction mutation of the Brids run amok on rock 8 roll hormones.

In talking abour this album, it's difficult not to stray into the realm of hyperbole or give the impression I've lost my critical perspective. My critical perspective. My critical perspective. My critical perspective. My critical perspective in the control of the property of the proper

#### MERSEY BEAT AT LIVERPOOL Decca DS 3240/1-2 [2-LP set] [Germany]

Although this purports to be a history of pra-Baatlemania Meisseybaat, lika the superb British UA album Meisseybaat '62/'64, it's really nothing of the kind. Since it's composed entirely of Decca material, and Decca was one of the slowest companies to pick up on the Liverpoot sound, where we have it is some photos of the Cavam club and various early '60s Ints by such dacrdadly non-Liverpudlens as Brian Poola, Rockin Berries, Barn Elliort, Heinz, Jat Herris, ha Tornedos and Pater Jay & the Jaywalkers. Sandwiched in with these are cuts by some of the loser groups of the era, mostly Brimingham groups from Decc's second Brum Beat album IMountain Kings, Strangers, Blue Stars). Also present are Pate Maclaine & the Clan IManchesterl, the Saxons I a group that spacialized in cover versions of Beatle hits) and finally, two actual Liverpeol sides, "I'm With You" by the Big Threa

Livespool sidas, "I'm With You" by the Big Thiaa and "Foravar" by the Mojos.

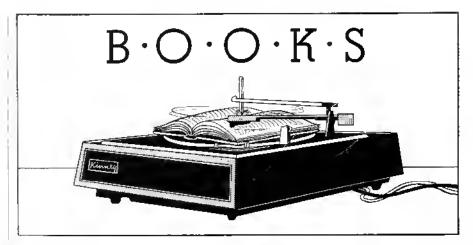
In dafansa of the allbum, it must be said that the sound purvayed on these 4 sidas is pratty authentically that of early Livespool, and that some of the tracks have are quita nice, and unavariable elsawhave. Of particular interest are "Itty Birty Piaces" by the Rockin' Berris Itheir 2nd single, before switching from rock to hamony; the "Rockin Berry Stomp" might ve bean a batter choice, "Just Like Eddle" by Heinz, and "Yes I Do" by Pete Maclarne, a nice Pacemakers style tune thats haid to find on a single. All these tracks originate from the '62-64 period, so even if frey're nor actually from Liverpool, most British rock collectors will find enough satisfaction here to make this album a good buy.

#### PYE HISTORY OF BRITISH POP MUSIC Vols. 1-6 Pyo 501-506

Although it's bean one of England's four or five most important labels for nearly 20 years, Pye has until recently been practically unknown in America, releasing its hits here through licensing arrangements with a multitude of labels. In 1972 they made a stab ar instituting the Pye label through Bell, which resulted in a number of fine single releases but no hirs. Then in 1975 Pye set up its own American company, and had fot off for a strong start with several major hits. Now, by way of further atonement for pest neglect, tire asture people who run the American division have launched this series for the dual purpose of making available choice material from their rich catalog, and building Pye's image in the eyes uf American tecord buyers.

The format is simple, clean and uniform: 12 songs, one photo of the artist, concise, informative limer notes on the back, and inside a detailed history of the Pye label. All the writing is by BOMP contributing aditor Alan Betrock, so of course its historical accuracy and critical perspective are impeccable. His discussions of Donovan, Mungo Jerry and the Searchors are the hest, the Kinks notes are devoted almost enfinally to the group's eerly roots, unlike most Kinks esseys, and should be read for that leason alone. On the whole, the time of the notes, like everything else about the series, seems aimed at the casual buyer who may have head of the artists concerned but really knows nothing about them or their music.

The main criticism of this series is that the albums are in no way definitive. Of course thera's no way they could be, with only 12 songs, and in fect in would be a mistake to approach these as a collector. That are a few nice touches, such as that inclusion of "Crazy Dreams" on the Searchers LP, and the dates and chair positions on the 'Best of the British Invasion' anthology (an idea that should have been carried over onto the other albums) but primarily these albums are meant as an introduction ro Pye and its history. In that sense they are handy to have around, and with the exception of the Trad Jazz volume (altogether the weakest of the series) they are well-programmed and listenable. There would be little point in quibbling over song selections; the marerial is nearly all good, and I'm assured that furfure volumes will expand the selection given to the Kinks and orhor major acts. Most rewarding wilt be further anthologies, since Pye has been the source of many outstanding one-shot hits. It would be especially nice to have a Pagliaro track, (even if he's not English) and there are a hundred other classics I could name offhand, the gathering together of which would truly serve to show America how important the Pye label has been in the history of rock & roll.



#### ALL TOGETHER NOW Harry Castleman & Wally Podrazik Pierian Press, Ann Arbor, Mich

With all that's been written on the Seatles, you wouldn't think there was room for any more books, but you'd be wrong. This one steers clear of opinion or history, raking an approach so different that it becomes instantly indispensible. What the authors have done is to gather every piece of information relating to any racord any of the Bearles, together or individually, with or for others, have had anything to do with, then organized it chronologically with full details. The chronological index is the core of the book, but it's supplement by listings for tha individual Bearles including guest appearances on records by others, plus a complete Apple discography, sections on bootlegs, records that influenced the Beatles, bibliography, filmography, graphs of each Beatle record's chart progress, and lots more. As a pure reference book, covering every record released in the US or the UK with which any Baatles was even remotely connected, it's, despite a lew minor omissions, virtuelly delinitive.

#### ELVIS PRESLEY RECORDING SESSIONS Elvisetta Publications Lundtoftegardsvej 29, DK 2800 Lyngby, Danmark

A high-quality, picked-sized pamphlet of 52 pages, including many rara photos, an alphabatical index of El's recorded titles, and other goodies. Its main feature is the year-by-year listing of recording sessions, with dates, personnel, locations, and supplementary text, along with all titles recorded, matrix numbers, and lots of other details. All in English. Price is \$2.25, or 15 IRCs.

#### LITTLE RICHARD SPECIAL John Garodkin Tulipanvaenget 4, 4623 Ll. Skensved Giro 8 ol 58 64, Denmark

Yet another fine reference volume from the Danish fans, this is a special issue of *Keep a Rockin'* and, like the Elvie book, enritely in Engüén. Ir contains everything a Little Richard fan needs—a chionological history of the man's career, a list of recording sessions, a 3-country discography in easy chair form, a list of songs with composers, an interview, lists of his chart entries, and more. A beautiful job. Price is 150 Danish kr—check with your bank.

#### INNER SECRETS OF ROCK STARS Charles James Sunset Strip Publications

Here's something none of us can afford to be wirhour in this, the Aquatian Age. It answers such burning questions as "Are you ruled by the 'Mount of Jupiter', like David Bowie?", "Do you have a 'pointed finger of Saturn' like Elton John?" and "Is your thumb 'brutish and arrogant' like Mick Jaggar's?" (It does not however settle the debate of whether your chewing gum loses its flavor on the bedpost overnight...). Yes fans, this marvelous book gives you palm diagrams and

intarpratations, with a haalthy dose of gratuitous rock criticism rhrown in, Ior such superstars as Iggy Pop, Craem, the Baatles, Eric Clapton, Suzi Quatro, Janis Joplin, Jinni Handrix, Jim Morrison, Dick Clark, and Rodney Bingenheimer, with digressions into numalology and entail-reading Cnly \$2.95 from the publishers at 7280 Sunset, Suite B, LA 90046.

#### DISCO FILE Farnando L Gonzalez (Privately Published)

This useful volume, consisting of over 200 9x12 pages, is a listing by artist of vocal groups who recorded in REB on RER lealated styles, going back as far as rive '30s and cutting off at roughly 1963. There are no single artists listed, and a few anomolies of the early '60s heve been included, but on the whole it seems to be a pretty thorough job. Under each artist is listed, by label, every known 45rpm release, with number, both sidas, master numbers, and date. It's not completely reliable — a couple of entires I checked at random, the Four Seasons and the Diamonds, proved to have 2 or 3 gaps aprece—but notwithstanding that I'd say the accuracy rate is 90% or better. For anybody who collects groups, this is a tremendous aid, even if one already has all the scattered discographies than have appeared in the various fanzines. It's a bargain at \$ 10.95 from Gonzalaz at Box 1812, Flushing, NY 11352.

#### THE PHIL SPECTOR STORY Rob Finnis Rock On Books, London

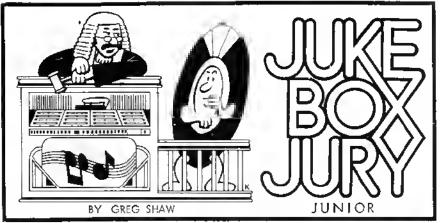
Ted Carroll's Rock On, once London's best oldies store (still is, actually) is now in the racord business with the Count Bishops EP, and in the publishing business too with this fine book. Congrarulations, Ted!

Frant's is a fine writer whose name will be

Finnis is a fine writer whose name will be familiar to all readers of Let It Rock, and his book has got to be the ultimate tribute to Spectur. It covers only the period up to the end of Philles, although the discography includes everything Spector has ever had a hand in, right up to the present. But the book's concern is with Spector's golden period, his wall of sound, and how he created it. Every speck of information ever known about Spector has been tracked down, including phoros of his high school and the studio where the Teddy Baars recorded. Everyone associated with him in the early days has been interviewed. There ere many reprints of trade stories on Spector and Philles, ads for his records, and shots of record labels from various countries, plus of course all the groups he worked with.

Naturally, the author owes a great debt to Richard Williams, whose book on Spector [Out of His Head, 1972) broke important ground. But Finnis goes truch further, filling in ell the gaps Williams missed, and correcting his few errors, and going on to provide so much detail that the leadal almost feels as though he lived through it ell right by Phil Spactor's side.

There is no US publication scheduled for this book at present, but we should be getting some copies in soon so watch your BOMP auction lists.



I'd like to devote the main part of this issue's column to a survey of some recent British releases of particular merit. England has been a very hot source of pop singles in recent months; there are a lot of new labels, many of them run by producers or songwriters or groups of interest, and a lot of odd, one-shot studio groups have appeared, making the sort of records Bomp readers love. It's not easy to keep up with them ell, but yon can subscribe to a handy weekly guide called "The New Singles" (Francis Antony Ltd, Frenance Mill, Blowinghouse Hill, St. Austell, Cornwall, PL25 5AH) which will at leest tell you what's out, and then take your chances ordering tham from whatever source you can find. Most of the best ones won't ever come out hera, and only stay around a short while in England, making them prime collectors items.

#### THE ROLLETTES . "We Love You Rollets"

This is the first Roller novelty that's come to my attention, and thera's been at least one more since which I haven't heard. Such records are the kind of tribute money can't buy, and the most convincing evidence that anybody leally does care about this so-called phanomanon. This happans to be an excellent record, with a strong, Roller-like beat, a good melody, hotly produced, and sung by e bevy of British cheerleaders. All the Roller hits are woven into the lyrics, of course. If you like Roller-lock, as I do, you'll get a kick out of this.

#### SUGAR CANDY . "Murnimy, I Went to Go to the Discotheque" - EMI 2285(E)

From the title, laxpected samething like Ricky Wilde, instead getting something more like Claudine Clark's "Party Lights". The namos have been changed, and the production is mod, but I'd know that whining voice anywhere. What an amezing

#### WARWICK - "Let's Get the Party Going" - RAK

There's nothing unique anymere about attempts to recreate the Spector Sound, but for those who like to have them all, this is one well worth gotting. Produced by Chinn & Chapman, it has a bit of Swaet dynamics and the vocals are male glam, but the track is pure "Be My Baby" and the overall effect quite enchanting.

#### BEANO · "Little Cinderolla"/"Bye and Bya Deram 427 (E) BEANO · "Candy Beby" / "Rock and Roll (Gonne Sevo Your Soul) · Deram 424(E)

A similar feel pervades the records of Beano, particularly "Cinderella" which is a girl group sound with Sweet energy and a sort of lightweight Rubettes arrangement. Far more then the Rollers or Rubettes arrangemant. Far more then the Rollets or any of them, the Rubettes are the kings of that resurrected Four Seasons harmony pop, and once you accept the limpness of the vocals, it's a very pleasant little genre. "Bye and Bya" is Elvis adapted to the reggae of "Young Americans", and "Candy Baby" (belatedly issued here on London 20085) is even more like "Be My Baby" than the above record, with breathy vocals and a teenage triengle set at a high school dance. set at a high school dance.

#### HELLO - "Game's Up" - Bell 1406(E)

These guys have been chirning out a lot of interesting, Mike-Leander-produced 45's starting

with "Tell Him" (Bell 1377) back in '74. They're a bit like the Rollers, and while this one isn't their best, all their records are worth getting if only for their obscurity velue.

#### THE ALLENS - "High Tide"/"California Music" Mowest 3029(E)

Since it was produced by Michael Lloyd, this must heve been released here, but I haven't seen it. In eny casa, no neo-surfer should be without this fine beach revival, sounding a bit like Flash Cadillac though with that insistently bouncy beet that at first fooled me into thinking this might be an English production. Both sides abound with harmonies and are equally sterling examples of '70s summar music.

THE RUBETTES - "Fore Dee O-Dee - State 71(E) While othere imitate their early sugar-candy-kisses style, the Rubettes have moved on to a sound that, while still pleasingly synthetic, ralies on a heavily rocking beat and the kind of pseudo-50s vocals the various RAK artists like Mud have been lailing so abysmally with. "I Can Do It" was one of the year's hottest lockers, and this, the follow-up, is in the same vein. For my money, tha Rubettes are the bost English pop group going

MATCHBOX - "Rock in Roll Band"

This anonymous record also rocks out quite nicely, in the style of Earl Vince & the Valiants' "Somebody's Gonna Get Their Head Kicked In Tonight" but without the parody aspect. It's good ersatz English rock, predictable but fun.

- Dawn 1104(E)

#### LIGHT FANTASTIC - "We are the Song" - Blue Jean 704(E)

A solid, Glitter Band style thumping chant with good fuzzy guitar work, again mainly of interest as a minor artifact of an all-too-ephameral trend. One othar interesting thing, the song was written by Keith Locke, possibly the same one who had a gigantic hit in Malaysia with "Push Push" almost ten yeers ego. Can anyone shed light on this person's identity and history?

## PAUL DA VINCI - "If You Get Hurt" - Penny Farthing 852(E)

Paul's the one who sang thosa incredible falsetto parts on the early Rubettes hits, and since leaving he's dona 3 or 4 equally charming discs on his own. This latest is strongly reminiscant of Gene Pitney, still pure formula, but good for what it is.

## ROCKIN' BERRIES "Rock-e-bye Nursery Rhyme" - Pyo 45394(E)

Their years in cabarat have been put to good use in this delightful affort, a pastiche in the tradition of the Berron Knights' "Call Up the Groups" and the Four Praps' "More Money For You end Me" medley. Artists here parodied include Bryan Farry the Rubettea, and the Bay City Rollers, as the Berries render various nursery rhymes in the style of each. Intalestingly, novelty kings Vance & Pockriss are listed as co-authors.

The next few are among the best discoveries of my recent trip to England:

SOUTHERN SOUND - "Just the Same as You"/
"I Don't Wanna Go" - Columbie 7982(E) '66
Fans of Who/Creation style mod-tock don't need
to be told about the Sorrows' "Take a Heert" – it's a
classic in that style, and so is "Just the Same as You", with the same kind of throbbing beat and blistering guitar. That elone would be enough to ensure this record's importance, but there's more. The flip side is a demented, pounding lavel, with turn to page 301

#### **BROWNSVILLE STATION** LAUNCHES NEW LABEL

The one thing I've always respected about Brownsville Station is that thay seem to have genuine lun in everything they do, and never teke enything too seriously. It was in search of new vistas of fun that group leader Cub Koda recently formed I Shot Records, whose first release ("Surfin' School", King Uszniewicz & His Uszniewicz Tones) appeared somewhat mysteriously and was review in Bomp # 13. It was, briefly, by far the best/worst garage/gaibego record of all time, on a par with the Bonzos' most inspired parodies.

As the story eventually came out [see Cub's letter in this issues' "Feedback"), I-Shot was intended to be a label for hald core collactors and esoterical freaks, with all releases pressed in quentities under 100, and devoted to only the most bizarie home-produced sessions (involving members of Brownsville, various roadies, groupies, end visitors). Soon there was a second release, and then a subsidiary label, Police Records, for the release of subsidiary label, Police Records for the trieses of "bursida master purchases" or, in ettect, other people's drunken rehearsal sessions and old high school band demo tapes. Expanding quickly, 1 Shot issued its flust EP, Hom which "Disco Duck" by Eail Mallard & His Web Feet of Rhythin bacame a surprise jukebox hit in Atlanta.

In order to show our support for this kind of plivate enterprise, and to give our readers a chance to hear thase amazing records, Borrip has signed en exclusive distribution agreement whereby, though still available to extremely limited quantities, all I-Shot/Police records can be purchased from us at only \$2.50 each liwhile they last). If there proves to be enough interest, futura releases may come out in slightly larger numbers, at a lower price.

Below are reviews of all current releasos, written by Cub Koda himself:

1-Shot 176 - Howlin' Benene - Leern That Perrot To Telk (Pts. 1 & 2)

The world's first "party" record in the form of a bird-training disc. (X-rated!)

1-Shot EP 2751 - Wex Donuts Vol. 1
The first of a continuing series, Wax Donuts offers
4 new artists added to the label: "Disco Duck" by Earl Mellard & His Web Feet of Rhythm is our Earl Meliard & His Web Feet of Rhytima is our resident disco group with a mejor twist—a duck for lead vocalist. "Lulu Lays" by Meurice Dougles & His Dirty Hotdogs is a classic reworking of that old Brownsville classic "Feet Phyllis" which features Johnny Zatkoviac's subtle Haweiian lap steel. "Everyone Says I Love You" by Crab & Creech is the Greeche Mary showstoner from "House." the Groucho Marx showstopper from "Hoise-feathers" and "As Time Goes By" by Seymour Tiptop's Mighty Weird Tilo is the theme, of course, of Bogart's Casablance (Humphrey, not Neil), and with the protein service in a little feather in service. altho the metric sense is a little forced in spots, it more than lives up to tha 1-Shot/Police motto: "We're all human & of course we all makas mistakes".

#### 1-Shot 177 · Segobrash Phil & the Wild Dogs of Kentucky - "I've Got a Tiver BY THE Teil"/seme

A milestone for I-Shot-out first CSW release and our first 8 last Steleo-DJ copy (sorry, somehow we overlooked pressing up store copies), the old Buck Owens classic gets ground to an unrecognizable pulp by Philly & the boys, with a special guest sax solo by King Uszniewicz.

#### Police 501 - Keen Steve & the Teens - He'll Have to Go/Lest Summer This Yeer

A rare unreleased demo tape by fan land longtime Bomp reader contributor! Bill Small and his late high school pud band.

Police 502 - Rick Kay & His Shados of Today - You Stink/Red Man - White Man A powarful 2 sided punk rocker, Rick Kay is Brownsville's old Detroit booking egent. "You Stink" is a Lou Reed-styled 3-chord rocker with doo-wop chorus (heavy metal meets greasel while "Red Man - White Man" is I-Shot's answer to "Punping Rear" and shows see have no respect to "Running Bear" and shows we have no respect for

[All fanzines for review should be sent to P.O.Box 7112, Burbank, C.A. 91510.]

#### **NEW ARRIVALS**

NOT FADE AWAY (Doug Hanners & Daron Bissatt, 1316 Kenwood, Austin, TX 78704, .60) A great start for this zine devoted to Texas rock, with in-dapth stories on the 13th Roor Elevators (with lots of old & new photos), raviews of collectors' records by Taxas groups of the '60s, raissues, and other goodles. If only every city had a local magazina of this quality to supplement the research done in thesa pages, we'd all know a lot mora about our roots.

GLAD ALL OVER (Bennett Freed & Allen Larman, 23715 Oxnard St. Woodland Hills, Cal Only 14 double-spaced, xeroxed pages in this lirst issue, but what there is,is primo. Jan & Dean are the cover story, there's an interview with Dean, raviaws of Nils Lofgran, Beau Brummels, DC5, and more. The editors' approach is purely lannish, and their anthusiasm is contagious.

IGGY POP INTL. FANCLUB (Haratd, Inhulsen Hagenring 21, 33 Braunschweig, W Garmanyl First issue of this gang's lanmag, Honey That Ain't No Romanca, is packed with news & great pix of Iggy, New Order, the Asherons, and girls in various stages of leather undress. You'll love it.

OUALITY ROCK READER
Quality Rock Reader-(Kail Seebacher, 121-30 5th
Ave., College Point, NY 11356, \$1) A somewhat
piatantious title, but the zine livas up to it. Format is
similar to Trouser Press, but the writing &
documentation is much mora thorough. Fine articlas
on Pretty Things, Beau Brummels, Bob Marley, and more. A must for Bomp lans

THE ROCK & GEM ZINE (Gane Davídson, 700 W. 41h, Mansheld, Ohio 44906, .66) The Tormer Kinks fanclub whiz has come up with this marvelous "parody of the fanzina circle". Il's only 8 pages, but those pages contain tha lunniast satire since Flash or maybe Who Took the Shalves. Its satire is mainly amad at the Bomp/TRM world of fanatic collectors, and I don't know how he did it, but Gane has captured builliantly the various rave styles of the obsessive lunatics magazines like this attract. Well done. Genel

PRESSURE DROP PRESSURE DROP c/o Compendium, 240 Camdan High St, London NWI, \$1) The world's lifst reggas lanzine has eppeared, thanks to good of Nick of Campendium Books, and it's everything you could hope for. It's rude, rough, to the point, mlormativa without being scholarly, packed with photos and info, just the thing the reggee movement needed. More, please!

PUNK MAGAZINE (356 Tenth Ave, NY,10011 .50) Not to be confused with the Punk Magezine done in Buffalo a couple years ego, this is yet another powerful menilestation of the new street profess movement. Punk isn'r really a fanzine—it's professionally printed, and none of the people involprotessionally printed, and note on the people involved ere collectors—but in spirit, it's among the best. It starts with an editorial "Death to Disco Shit—Long Live the Rock!" There's a great photometeriew with Lou Raed that puts Creem's staid approach to shame. And don't miss the "Do It Yoursell Sixtres Protest Song." Magezines like this are the healthiest sign of renewed consciousness among the street wichins of our decade-more power to 'em.

CAN'T BUY A THRILIRussell Desmond. 1967 Tulip, Beton Rouge, LA 70806. 50) In the tradition of Back Door Man and Denim Deliquent comes this raving stream of consciousness punk-rock rant from the unlikely town of Baton Rouge, home of John Fred & His Playboy Band. Nothing about Fred in here, tho; main leature is a rundown (Irterally) of all the rock megazines, plus stuff on Patti Smith, bargam bins, and various reviews. Lots to read & think about here; worth checking out.

NEW YORK ROCKER Alan Betrock, Box 253. NEW YORK ROCKER Alan Betrock, Box 253, Elmhust-A, NY 11373. 75 Since before the demise of TRM, Alan's wanted to start e peper devotad to the NY scene, and this is it. New York in 1976 is, without a doubt, the most exciting, high-energy rock & roll scene since London 1965, so there's plenty to write about. In this first issue, saverel leading bands including the Ramones. Talking Heads, Merbles, Miamis, Milk & Cookies, the Heartbrakers, Television and Michael Brown-Blondie Wayne County Mumps are coverad, mostly in a refreshing fan oriented are covered, mostly in a relieshing fan oriented style. Contributors are mostly unknown local writers, Alan himself writing very little. There's also e good report on the LA scene from Phest Phreddie, and a hilarious satire by Ken Barnes on the "San Diego Scene" that really can't be missed. There will be future issues, though Betrock may not be involved, but this lirst issue is a must in any cese—it's the next best thing to being at CBGB's.



BALLROOM BLITZ #2,3,4,5 (Jim Heddle, 1031 Morningside Dr, Ann Arbor, Mich 48103 .20) This is gatting to be one of my favorite zines. It's been coming out every month, just lika clockwork, with the usual stuff on Michigan punk rock (Robin Saymour, a chart of obscure records played on Midwest radio starions, hisrory of WAAM, arc) plus such stories as "Tha Great Lost Monkaes Album", the McCattrae death how a conditional to the condition of the con the McCartney death hoax, and plenty more Fascinating stuff.



BACK DOOR MAN #5 (Fred Patterson, 3726 W. 171St, Torrance, Ca 90504, .50) Just keeps getting better and better, This issue: Stars, Bunaways, Sweat, reviews of LA's slimy tock scene, and more honesr Insaniry rhan any one magazine has a right to contain.

DENIM DELINQUENT #6 Jimm & Dee Parrett, PO Box 7078, Station A, Toronto, Ontario, .50) This is the zine BACK DODR MAN got a lot of its inspiration from, and tho Jimm & Dea have yet to settle down in one city, wherever they go they keep the rock & roll crazmess coming. In this issue: Kiss, Sollt White Underbelly, Flamin' Groovies, Pegliaro. Good Rats, Dudes, Lou Reed.

GULCHER #1 (Box 635, Bloomington, IN 47401) A little toned-down from the first issue (#0), still has plenty of good stuff on Flo & Eddie, J. Geris, Tanya Tucker, and more,

O.REXTASY #7 (Soll Gruberger, Box 206, Brooklyn, NY 11223, .75) Soll takes a brief respite from his Quatro-mania to pay homage to another heert-thiob, Tanya Tucker. R. Serge Denisoff does a nice interview with Tanya, in which she iemembers R. Meltzer as "the one who puts rats in his refrigerator and aats them", plus other ravings on the Stones, Slade, Brownsville and ...yes, Suzi

#### COLLECTORS' FANZINES

PAUL'S RECORD MAGAZINE IPeul Bazanker, Box 14241, Haitford, CT 06114, \$1) Just what the world needs, another PRMI Actually this is a superb addition to the Irbrery of eny collector. The the Evans, Philles, Bobby Rydell, Blossoms, Demento, Fortune Records, the Five Satins, much more. Good discographies, other feetures.

CRAZY MUSIC (Graeme Flanagan, Box 1029, Canbarra City, ACT 2601, Australia, \$1) This is the journal of the Australian Blues Society, and is always quite good. This issue features T-Bone Walker and Louis Jordan, both of interest to rockers for their influence on the likes of Chuck Berry, Jimi Hendrix, etc. Also an interview with Mickey Baker of Mrckey & Sytvia.

SMG V.4#12 (23, Holmewood Rd, Rainworth, Mansfield, Notts. NG21 OHS) A double-sized supplement, full of naws & reviews of interest to tails of '50s and '60s lock, R&B, etc.

FOREVER #1 (Shizuo Miyashita, 4-71 Yamesake-Cho, Higashisumiyoshi Ku, Osaka 546, Japan) Mostly in Japanese, but has lots of pictures, end many items in English, including poll results, discographies of Johnny & the Hurricanes, Challenge Records, Freddy Cannon and more.

INSTRUMENTAL OBSCURFTIES UNLIMITED # 1.2 (Trev Faull, 57 Hevering Gdns, Chadwell Heath, Romloid, Essex RM6 5BH, England) A rather odd magazine devoted to trivra loi fans of instrumental rock, supplementing the more basic research in Rumble. These issues include discographies of the Tornados, Outlaws, Flee-Rekkers, Perei Jay & Jaywalkers, Nero & the Gladiators.

#### ALSO RECEIVED

TRANS-OCEANIC TROUSER PRESS #10,11

(Box 2434, Grand Cantral Station, NY 10017, \$1) Feirport, Alax Harvey, Them, Pilik Floyd, Be-Bop Deluxe, Ducks Deluxe, Groundhogs, mora

QUATRO CULT #1 (Sol Gruberger, Box 206, Brooklyn, NY 11223, \$1) Now we know why there was so firle Suzi in the larest O. REXTASY...He's given the girl her own magazine!

REVIEWSIT (614 ½ N. Onieda St, Appleton, Wisc. 54911, \$11 Orleans, Heartsfield, Taggett,

WEST COAST NEWSLETTER Hoy Wibrahem, 110 Upper Richmond Rd, Putney, London SW15 2SP) A monthly news sheet on California groups, mainly San Francisco oriented.

ROCKIN' PNEUMONIA #3 (Rune Halland, Asv. 8, 1400 Skf, Norway, \$11 Concert reviews of Chuck Barry, Chailie Fathers.

SOUNDS FINE # 1,2 20840, 4/.50) (Box 292, Riverdale, MD

SHOUT # 104 (Clive Richardson, 46 Stades Dr. SHOUT #104 (Clive Richardson, 46 Stades Dr., Chislehurst, Kent BR7 6JX, England, \$1) Still the best magazine for all aspects of black music, this issue has a Jeckie Wilson interview, Dave Beby Cortex discography, and more.

BLUE SKY REVIEW #4 (Ted Sharpe, 1605 Jones St. San Frencisco, CA 94109, .35) Its slogan is "axploring 'roots' music for the record collector", and this issue has brial articles on Springsteen, Aerosmith & lots of assorted other suff.

Aerosmith & lots of assorted other stuff, RECORD COLLECTORS JOURNAL #1

1200, Covina, Ca 91722, \$1) GOLDMINE #7 | IBox 61, Fraser, MI 48026} 35

RECORD EXCHANGER #21 IBox 2144, Anaheim, Ca 92804, \$1]. Good issue; Jerry Lee Lewis lead

# When the Bubble Burst

# The Survivors of Liverpool

# by Janis Schacht

The scane: a Chinese restaurant on Bond Street in the heart of Liverpool. Clusterad around a small table are Billy Kinsley (ex-Merseys), and his wife Sandra along with Mika Gregory (ex-Escorts). The stories are flying like mad. Sandra recalls the first time she saw the Beatles open for a jazz group. Billy and Mike talk about what it was like in the sixties. Getting to a gig only to find it had been cancelled, gay managers trying to pull you, drunken nights on the road. It seems as if it were yesterday when they tell it. Only two hours earlier as we pulled the car into Metthew Street, where it is silent and dark and full of musical ghosts, it seemed so hollow and sad...and so very long ago.

Most stolles of Liverpool in the 1970's start with a morbid picture of The Pacemakers standing outside their gasoline station in Speke or intimations of others that have become alcoholics, junkies, have committed suicide or even worse, have become shop-keepers!

snop-keepers:

This is the story of the Merseybear veterans who have continued to record. The ones who didn't get out of the business "when the bubble burst." Surely, somathing positive should be said for these



\*Jimmy Campbell



•The Merseys

stalwarts. After all, most of them are in their late twenties and early thirties. They are still young, still creative and more important, still making some accellent records. There ware, admittedly, many that were talentiess, but the ones that were good and have continued to play are now nothing short of brilliant.

"He's got tremendous commercial potential His style is essentially his own He's a poet, he's an artist, he's a rebel It won't be long before you get to know. Oh, that's what his mother told me And don't mothers always know And I own 10% of him every inch from head to loe..."

"Tremendous Commercial Potential" Son Of Anastasia, Jimmy Campbell

Probably the gleatest of the unsung heloes of Liverpool is a singer named Jimmy Campbell. Having recorded four albums between 1969 and 1972 he remains totally unknown outside of Liverpool. The albums have been released and have disappeared almost instantly. They have received virtually no reviews and thay have never, except for one album on Varrigo, been released in America.

one album on Vartigo, been released in America. Campbell started in the late '50s in a band called The Tuxedees. In 1961, they evolved into the Panthers and started to get gigs. By 1963, They were playing the Cavern Club regularly and compere Bob Wooler suggested they change their name to the Kirkbys, the section of Liverpool they hailed from. In June, 1964 they decided to go professional, but it wasn't until 1966 that they would have their first record, "It's A Crime." Released first in Finland, where their following was enormous, it was written by Jimmy Campbell.

In 1966 the Kirkbys became back-up group for The Merseys. In 1968 they changed their name to the 23rd Turn-off and recorded a single called "Michelangelo" on Deram, also written by Campbell. When the single failed Jimmy dacided he'd had enough of the music business and dacided to take a straight job which lasted less than six months. He then recorded his first solo album for Fonlana, San of Anastasia. A low- bidget folk album, the plaintive voice of Jimmy Campbell hits you instantly. Lyrically he is one of the finest writers to have ever emerged from England, combining wit, with incredible personal insight and a fine sense of impacery.

"My sister waits for me
While the leaves fell from the trees
September cries a train on Meccles field
The innocent children pley
The T.S. Lowery way
My train pulls out of Euston going north...
I've smiled and dressed in the latest styles
And tried so herd to catch their eyes
They fade on me like a butterfly
Another springtime's passed me by..."

"Another Springtime's passed me By" Son Of Anastasia, Jimmy Cempbell. In 1970, Campbell got together with a host of Liverpool superstars including Billy Kinslay, Tony Crana, Pata Clarke (of the Escorts) and Joey Molland (of Badfinger). Going into the studios, they recorded Jimmy's only American release Half-Baked. Containing two of his most important compositions "Don't Leave Me Now" and "In My Room" the album is vastly overproduced but shows another dimension to Campbell's music, A master of pathos, Campbell writes lines such as: "now l've introduced you to my influential friends/you're beginning to think you're ready to make it with one of them." and "I can always go back to my mother/l know she loves me more than any other/but then of course there's always my brother/l cannot mind so I do not mind."

The album was meant for release without all the strings and extra window-dressing, but when Jimmy got back on the train to Liverpool the record company (Vertigo) went wild. The album is still a classic and should be in everybodys collection of British Rock. It is instantly identifiable by the cover photo of a pregnant clown and her kneeling suitor also in a clown suit.

In 197f, as progressive music was becoming more and more prayalent, Campbell formed a group called Rockin' Horse who released one axceptional album called Yes It Is en Phillios Featuring a single called "The Biggast Gossip in Town," written by bass guilarist Billy Kinsley, the group featured Campbell and Kinsley on vocals and perfectly ra-created the mood of the early sixtres while blending the musical sophistication and recording techniques of the seventies. Again, it's Campbell's little-boy lost voice and unbelievable lyrics that make the rocord such a memorable one.

With his fourth and best Jimmy Campbell's Album released in 1972 on Philips, Campbell proves that while the world was worshipping James Taylor they ware, in fact, missing some of the most incredible, introspective and important song lyrics to come out of the early seventies.

"Dailing sweetheart
I've been jealous and made myself quite sick
over gitls
Who read certain books
Spoke a languege apart from Engfish...being
usually French
And sunk as low as to let, ene say I was
wise and different..."

Today, Cempbell lives in Liverpool with his wife Yvonne and his daughter end continues to write songs. Hopefully he will not remain without a contract for much longer. A talent the likes of his should never remain unheard.

Billy Kinsley, of Merseybeats fame, is another major ariist in Liverpool who continues to record today for every limited audience. Having recorded and worked with Jimmy Campbell on and off for the last six years, Kinsley's vocal style is often similar though it hes more resonance and a fuller range. Kinsley has a penchant for the use of piano. His

recorded works as a part of Rockin' Horse include the single "Biggest Gossip In Town," the b-side
"You Say" and another single "Julian the
Hooligan," as well as LP track "Delicate Situation."

The blonde-haired, green-eyed Kinsley has been playing in rock groups since the age of fourteen. At sixteen he joined the Meiseybeats and when he left for a brief time in 1964 to be replaced by John Gustalson he formed his own group the Kinsleys. Returning to the Merseybeats in late 1964, he remained with them until they disbanded in 1966 at which time, with Merseybeats lead singer Tony Crane he formed the Merseys and had a monster English hit with the Feldman/Gottehrer/Goldstein aong "Sorrow." In mid-1973 he made his first tilp to America as a part of the first British Revival rour, Diaguiaed as a "Pacemaker" he got excellent television exposure on The Midnight Special when an enemored camera men gave him more camera-time then he did Gerry Marsden, In late 1973, he released Iwo aingles on English Epic, "Annabelia" and its follow-up "You Meke My Day" both received a healthy advertising push. His voice which is throaty and strong without losing any of its inatantly recognizable northern cherm is axternely commarcial, it is a total mystery why neither of these records mada it.



\*Liverpoot Express.

More recently, in the fall of 1975, Kingsley with a group he has been playing clubs with for some time, were signed to Warner Brothers and released their first single "SmileI'my Smilet's Smilet" under the name The Liverpool Express.

Other Meisey veterans who turned out some excellent records in the late sixties and early seventies include Mike Hart and, of course, The Liverpool Scene. Hart in particular is worth looking into. He made two superb folk-oriented albums on John Peel's Dandclion labcl. The tirst Mike Hart Bleeds, the second, Basher, Chalky, Pongo and Me. Hart is also a singer tull of pathos and emotion, with a line sense of lyrical diamatics. As an original member of the Liverpool Scene, his contribution "Gliders and Parks" on the Amazing Adventures Of The Liverpool Scene album icleased in 1969 is still as poignant today as it was at the time of its release. His classic single "Almost Liverpool 8" from his first solo album reeks of mid-sixties style Dylan. Featuring an excellent performance on keyboards by current keyboardist for Caraven lend Liverpudliant Jan Schelhaaa, the aong received rave reviews. Hart hed been a member of The Roadrunners in the early sixties, one of Liverpool's only recorded blues

There are more, so many more who ere still good end atill working. Mike Gregory of The Eacorts and Swinging Blue Jeana, probebly one of the best singera in Liverpool, ia currently touring as a member of Big John's Rock end Roll Circus, learning John Goodlagn end Peddy Chambers. They have recently recorded their second album for DJM end it is scheduled for British release aoon. Kenny Goodlass, who played drums for the Kirkbys, the Escorts, The Swinging Blue Jeans end numerous other British banda ia atill making e living end has completed sessions with Mika McGear end done TV appearances with the Scallold. Terry Sylvester, former lead singer for The Escorts and a member of The Swinging Blue Jeena, has been in the Hollies for aix years now, in addition to recording his own solo album in 1974. John Gustalson of The Big 3 and The Merseybeats formed his own group Quatermass in the late sixties and touted America alone, then as back-up group for Shawn Phillips and is currently working as bass guitarist for Roxy Music. Tony Crane of the

Merseybeats recently released a single under the group name Crane and is currently working in a club in London's Leicester Square.

Roger McGough, poer laureate of Liverpool and long-time Scaffold/Grimms member wrote in Frinck: A Life In The Day Of: "The Mersey beat boom has created a new social class. Hundreds of lads about twenty years cold all living in a sort of 18b twilight. All made records, got on telly, thought they'd make it like the Beatles. They flooded the market, the Liverboom tizzled out. And now, everywhere you go you see faces you half-recognize. Nostalgic reenagers sitting around drinking half-pints and waiting for the world to rediscover their kind of music.

10cc wrote "Old men of rock and roll/came bearing music/where are they now?/They are over the hill and far away/but they're atill gonna play guitais/on dead strings and old drums/They'll play end play to pass the time/the old wild men/waiting loi miracles.

What they both folgot was that all these musicians, these "old men of took end tolf" need is a chance to let people know who they are end where to find them... now you know.

## Discography

#### JIMMY CAMPBELL

Kirkbys - It's a Crime/I've Never Been So Much in Love - RCA IEI 11-66

23rd Turn-Off - Michelangelo/Leave Me Here I Want to Stay Forever - Deram [E] 1968 Escorts - She'll Get No Loving That Way -

FontanalE) t965 Sgt. Will Scuffham - Salvation Army Citadel - UPC

113/E1 1971 ICampbell pennedl
Jimmy Campbell - On a Monday/Dear Marge Fontana TF 1009/EI
Jimmy Campbell - Dont Leave Me Now/So Lonely

Without You Philips(E)

Rockin' Horse - Biggest Gossip in Town/You Say -Philips 6006 156(E) 1971

Rockin' Horse - Stayed Out Late Last Night/Julian The Hooligan - Philips 6006 200(E) 1971 LPs:

Son of Anastasia - Fontana STL 5508(E) 1969 San of Anastasia - Fontana STL 5508IE J 1969
When I Sit Down to Reason/Mother's Boy/Another
Vincent Van Gogh/Penny in My Pocket/Bright Side
of the Hill/Dear Marge/Lyanna/They All Came
Marching Home/On a Monday/Lovely Elisa Cope is
Dead/You'll Break My Heart in Two/Tremendous
Commercial Potential/Adrian Henri's Party Night/
Another Springtime's Passed Me By/Michelangelo/ Painting a Sign

Half-Baked - Vertigo 6360 010IEJ Vertigo 1001[A] 70 Green Eyed American Actress/Loving You is Alf I Do/So Lonely Without You/In My Room/That's Do/So Lonely Without You/In My Room/That's Right That's Me/I Will Not Mind/t Will Not Mind/Dulcie 1/t's December1/Forever Greatlut/Hall Baked/Closing Down the Shop/Don't Leave MeNow

Yes It Is [Rockin' Horse] - Philips 6308 075[E] '71 Biggest Gossip in Town/Oh Carol, I'm So Sad/ You're Spending All My Money/Baby Walk Out With Your Darling Man/Don't You Ever Think I Cry/Yes 31 Is/Stayed Out Late Last Night/Delicate Situation/Son Son/Golden Deportunity/I'm Trying to Forget You/Julian the Hooligan

Jimmy Campbell's Album - Philips 6308 100IE1 '72 By the Light of a Lamp/Salvation Army Citadel/ Snow Covered Street/Peria, You're in Paris/Darling Sweetheart/April Morning/Something in the Wind Maudie/Baby, Walk Out With Your Darling Man/It's Girl/It Never Rains But it Poura/When You're Coming Home

#### BILLY KINSLEY

Annebella/Blue Movies - Epic 1995(E1 1973 You Make My Day/Make My Bed - Epic 2012(EI '74 Liverpool Express - Smile(My Smiler's Smile) -Wainer Blos K 16620(E) 1975

#### MIKE HART

Mike Hart Bleeds - Dandallon 637561E1 1969 Yawny Moining Song/Shelter Song/The Ring Song/Please Bring Back the Blich for the Mikman/ Arry's Wile/Disbeliet Blues/Aberfan/Dance Mr. Morning Man/Almost Liverpool 8.

Basher, Chalky, Pongo and Me - Dandelion/Polydor 2310 211IE1 1972

Joke/Intro/Nell's Song/Interlude/Dear Bathsheba Everdene/Pocket Full of Dough/Influences/Bitchin' on a Train/I Have Been a Rover/Sing Song/Christmas/Jousters/Wai Violence Heloism and Such Like Stupidity/Epiloque

# **Improve** Your Collection

If you collect records, you know how hard it is to find the really good things—foreign EPe, early English and surfing records, picture covers, limited edition radio station LPs. promo copies, etc. Or the ephemeral stuff; posters, magazines, books, buttons, stickers, decals, press kits and the like.

You send for dozens of different auction lists and get back list after list full of the same old junk; bargain bin albums at ridiculously inflated prices, singles from 6 months ago with minimum bids of \$3!! It makes you begin to feel that collecting is a waste of time and

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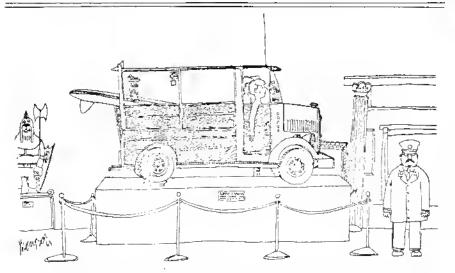
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# SURF ROOTS

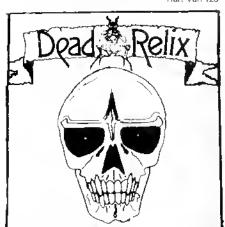


Last issue we published e large list of instru-mental surfing records, as distinguished from the more common vocal variety. Though edmitting that no such fist could ever be complete, we have since obtained fistings for a number of others that are of special interest to the collector and surf music lan. In eddmon, we have a lew more fistings for surforiented LPs, a genra wa feel hes mow been almost completely catalogued. Incidentelly, the editors would like to obtain copies of most of the LPs listed here; if you can supply any, let us know...

Downey 108 - also issued on Dot 16492 Downey 128 - Bel Canto's - Feel Sw Right, pt. | & 2 Downey 142 - E.S.P. Unlimited - Cry Baby Agates Rumble at Newport Beach/Last Call for

Dinner - Dore 681 Johnny Baraka & Vestells - Long Ride/Happy Time Dell 103

Blazers - Bangalore/Sound of Mecca - Acree 102 Catallinas - Bonzal Washout - Rik 113 Cornells - Mama's Little Baby/Wak-a-Cha - Garex 100 Creations - Crash/Chickie Darlin - Top Hat 1003(NY) Esquires - What a burn!/Flashin/Red Durco 1001 Esquies - What a buink-reashin Red Culco Rote
Kenny Hinkle - Over You/The Bee - Westco 5
Hong Kongs - Surfin in the China Sea - Counsel 050
Jesters - Diag Bike/A-Rab - Ultima 705IJImMessinal
Kenny Karter Blue Booze/Surfing with Bony
Moronie - Westco 8
Knight Trains - Beach Head/Surfin' on the Rocks -



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eThe above cartoou, by Johu Thompson, was originally done in 1963— somewhat ahead of its time!

Newporters - Loose Board - Scotchtown 500 Nove-Tones - Walk on the Surf Side - Rosco 417 Opposite Six - Cheich Key,pt.68/Continental Suil -

Pendletons - Board Party - Dot 16511
Premiers - Frantic - Soft - Premiers - Frantic - Sahara 103 Rip-Tidos - Macline Gun - Challenge 59058 Rondells - On the Run/Fai Horizon - D Rip-Tides - Macrime Gar.

Rondells - On the Run/Fai Horizon - Box 1999
Roulettes Surter's Charge - Angle 1001
Schmal Six - Infinity/Encinada - Eta 3117
Sentinals - The Bee/Ovai You - Point 5100
Schmals - Beach/Big Surf - Del-Fi 4197 Sentinals - Souriset Beach/Big Surf - Dol-Fi 4197
Sentinals - Souriset Beach/Big Surf - Dol-Fi 4197
Sentinals - Tor-Chula/Latin'ia - WCEB 23
Sentinals - I've Been Blue/Hit the Road - Westco 12
Sharks - Big Surf/Spookareno - Sapion 1003
Surlaris - Psych-Out/Tor-Chula - Felsted 8688
Surfaris - Wipeout/Surfer Joe - Princess Velverones - Static/Doheny Run - Glonn 309 Vibronts - Fuel Injection/Breeze & I - Bay Towne409 Vulcaries - Cozimotto/Last Prom - Goliath 1350

ALBUMS
Glaciers - From Sea to Ski - Mercury 20895
Vaughn Monitor - Surfers Stomp - Dot 2419
Jack Nitzsche - The Lonely Surfer - Reprise 6101
Sandals - The Last ut the Ski Bums - World Pacific

Ruby Short & Diagsters - Hot Rodders Battle Rock and Roll Palace 776 Sunsets Surfur' With - Palace

Suif Knobs - Surfer's Beat - Chaitci 103 Toni & Jeny - Surfin' Hooteneimy - Meic. 60842 Ricky Vale & His Surfers - Everybody's Surfin Strand 1104

Vettes - Rev Up - MGM 4193 vettes - Nev Op - Misin 4133 Kai Winding - Soul Surfin' - Vetve 8551 Willie & Wheets - Surfin' Songbook RCA 70044{Gi?} V.A. - Big Hot Rod Hits - Capitol 2024 V.A. - Surfin' on Wave Nine - King 855



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#### JUKEBOX JURY

|continued from pege 26|

berserk diumming, guitai as staccato and kinetic as Townshend at his best, and a weild, intense production sound that makes it seem as though the very glooves are about to shake apart. Simply

#### EOUALS - "I Can See But You Don't Know" President 303(E) '70

Everything I said about the above record applies to this one. I've never understood how the Equals, with 6 albums, piles of great singles, and at least a dozen songs that I'd place in the first ranks of English rock, seem to be remembered only for their early hit "Baby Come Back"—later on they tackled mod lock and anticipated glitter lock, experimented with Spector-sounds, and so much more that should be common knowledge but regretfully isn't. This is by far their classic performance. It's the equal of anything by Creation...need I say more?

### NIGHTRIDERS - "It's Only the Dog" - Polydor 56116(E) '66

Move fans prize this record for its Mike Sheridan connections (the Nightriders were his ex-backing group) but now that I've heard it, I think it should be in equal demand among punk rock enthusiasts, being one of the few genuine English punkers extant. It's got a sort of fractured "Louie" sound, with shades of the Raïders, the Music Machine, and even Mouse & the Traps.

#### CHIP FISHER - "An Ordinary Guy" - CBS 202010(E) '65

All I knew about Chip Fisher is that his father was in the fish & chips business, which makes this bizarre record all the more intriguing. Always a fan of novelty records, you can imagine my joy when I discovered that Chip was a singer of anti-protest folk rock, taking off on Barry McGuire and criticizing the excesses of Dylan, Paul Simon, Sonny & Chei, P.F. Sloan ("gone out on his own..."), Donovan, and other noted protestors of the day.



BOB & SHERI · "The Surfer Moon"/"What is a Yangu Girl Made Of"

The "list Beach Boys recoid" controversy rages on. This '61 disc, written & produced by Brian, with his home address on the label, features a couple of neighborhood kids neither of whom are known, and involvement by any other B Boys is doubtful, but it s probably Brian's first recording... Incidentally, there is only one known copy and it recently sold for\$200.

PATRICK & PAUL - "You and I Are Gonne Say Goodbye" - Mercury 72792 This due had at least one other 45, on Uni, but nothing to equal their Mercury outing. I guess you'd call it bubblegum, but really it sounds more like Paul Revere & the Raiders imitating the Archies, and it rocks quite savagely in addition to having a fine melody and excellent harmony vocals.

#### NEW LEGION ROCK SPECTACULAR - "Second Cousin"/"Wild One" - Spectacular 11075

Readers of PRM will already have seen my rave on this record, but in case you missed it, be advised that this oldies band from Milwaukee has come up with a thoroughly electrifying treatment of one of the Flamin Groovies' best old rockers, complete with a faithful parody of Roy Loney's affected vocals. There's a looseness, vigot, and sloppy energy in this record that belies the group's categorization as a nere oldies band, and it's evident on the fine Jerry Lee Lewis inspired flip too. A must for diehard rockers (available from Bomp at \$2 a shot).

# SOUNDS of the SIXTIES

# **Part Three:** CHICAGO

# By Cary Baker & Jeff Lind

A CONTINUING SERIES EXAMINING REGIONAL MUSIC SCENES OF THE MID-LATE SIXTIES. PREVIOUS INSTALLMENTS HAVE INCLUDED BOSTON DETROIT AND SAN FRANCISCO.

#### CHICAGO ROCK: A CAPSULE HISTORY

BY JEFF LIND

The city of Chicago borrowad heavily from many sources in attempting to forge its own musical identity in the '60s. Thanks to threse influences [East Coast R&B, Wast Coast experimental sounds, the British Invasion, and particularly Chicago bluas—plus the abundance of independent recording firms, producers, and talented groups. Chicago was able to fashion a highly individual and commercially viable sound, even if the local scene never outwardly reflected it to the extent that scenes in Delioil and flected it to the extent that scenes in Detroit and other areas were seen to flourish.

rashon a highly individual and commercially viable sound, even if the local scene never outwardly reflected it to the extent that scenes in Detroit and other areas were seen to flourish.

Let's examine those influences as they applied to Chicago rock. Though the Windy City has been known since the mul '50s as one of the nation's most fruitful R&B centers (thenks merily to the efforts of Curtis Mayfield, Jerry Butler and Gene Clraidlat), the smooth, one might even say sophisticated sound they created, in contrast to the rough R&B of Memphis, Detroit and LA, was a direct outgrowth of the pioneeting New York groups and producers, such as Leiber & Stoller and, in particular, their work with the Dritters. While never as popular with the white teenage groups as funkier James Brown type songs, this Chicago style of R&B helped build the city into a recording center. Marcury, one of the largest record companies, is based there, and smally picked up the batter local groups for national exposure. Chess, one of the country's most successful independent labels since the aarly '50s, was also based there. And literally hundreds of small, blues or R&B oriental labels supported an extensive systam of recording studios, mastering labs, pressing plants, and night clubs.

The British Invasion and the West Coast scene liwhich introduced surling in '63, hotroid music in '64, folk-rock in '65, and acid rock in '66 were a double-barclad influence that dominated rock in the '60s, especially in the Midwest where countless bands appeared, offering endless combinations and permutations of these influences.

But if any factor could be said to define Chicago lock in the '60s and to set it apart from that of orher ciries, it was Chicago blues. The importance of local scenes is that they took these sanc mitinences (Burish and West Coast rock) and combined them with local culture to cause a profileration of new styles and does in rock. In Chicago, blues was such a powerful influence that it evanually parmeated all of '60s rock.

The importance

Only a lew local kids such as Paul Butterfield, Mika Bloomfield, Elvin Bishop, Barry Goldberg, Corky Siegel and Jim Schwall got involved in the South Side scene, bur it was their influence, along with orhers like Nick Gravanitis, that mada tha bluas such an intagral part of Amarican rock from 1967 onward. It's avan been said that, by drawing away the most "hip" and innovativa young musicians, tha local blues scene kept tha Chicago lock scana from realizing its full porennat.

At the same tima, it should be noted that the At the same time, it should be noted that the blinas influence, thought it came from the South Side, leached many white taalraga musicians via the English groups like the Sronas and Anfmals who were more aware of the rich musical traditions in rheir own back yard than the local kids rhemsalvas!

rlieii own back yard than tha local kids rhemsalvas?

In the early '60s, the forerunners of Chicago rock began to appear. Ral Donner, onc of the better presley mitators, had several fine national hirts. Ronnie Rice was a young Chicagoan with a Bobby Vaelsh voice whose best early effort was "Come Back Little Giil", an answer to Sleve Lawrence's "Go Away Littla Girl." His solo career never got off the ground, but he later emerged as songwriter and periformer with the New Colony Six. Ann-Margaret might have gone lai in music had she never gone to hollywood. As a local girl from Winnetka she had two lair-sized hirs on RCA. Then of course there was the abortive recording career of the controversal Chicago DJ Dick Blondi whose novelty hit "The Pizza Song" provided a few chuckles back in '61. His main contribution was in promoting local artists. Mention should also be made of Bobby Whiteside and George Edwards. Whiteside had a regional hit in '65 with "Say it Softly" but has since done well with songwriting and producing, tho still recording R&B for a variety of labels. Edwards was mito lolk blues and cut a couple of sides with friends including. Steve Miller and Maurice McKinley for Durburic Bur of them affili was the Shadows of

including Steve Miller and Maurice McKinley for Durrwick. But of them att, it was the Shadows of Knight who were the messiahs of Chicago rock.

#### THE SHADOWS OF KNIGHT

Thay want through three main incarnations, 1965-mid 67 thay were Jim Sohns (leader), Tom Schillour, Jae Kelley, Warrair Rodgers, Jorry McGeorge, Norm Gotsch, & Davo Wolinskilln mid-67 they became Sohns, Kenny Turkin, Dan Baughman, Woody Woodruff, & John Fisher. Then in early 71 they returned with Sohns, Bob Harper, Charlie Hess, Eric Blonrquist, & Jack Daniel Hater replaced by Gary

Eric Blonrquist, & Jack Daniel Ilater replaced by Gary Levin.)

The Shadows were straight-forward, defiant, and sexual in their approach. Their music was raw, powerful rock & roll with a purity Ilava. It was this garage punk teeling rifar rurined our rolbe such an inspiration for other local groups, and also the lact that they were the first to break through onto the national charts.

Jim Sohns formed the band after graduaring from Prospect High School in 1965. For 9 months the group played gigs and parties locally. They soon became the dellacto house band at einew Arlington Heights teen club, the Cellar, owned by Paul Sampson, an independent music promoter who also managed a local booking agency. Sampson was one of many independent promoters in the area, and he daelt with the many local record films in the suburbs as well as Chicago proper. Many of these promoters and producers were declicated for the development of a "Chicago Sound", among them Bitt Traut, Bob Monaco, Jiri Guercio, George Badonsky, Jim Golder, Ray Pack, Mike Considine and Frank Rand. Also instrumental in helping local groups were DJs lika Clark Weber, Art Roberts, Barney Prp, Joel Sebastian and Dick Brondf. The two major rock stations, WLS and WCFL competed to see who could play more local records, alter the Shadows of Knight became the focal point of a strong local

audianca,

Jim Sohns didn't even want to record "Gloria" at list since rhe song had been a Ilop Ior Them, but Paul Sampson Inow their manager insisted, and they cut it in 35 minutas. Ralaasad on January 31, 1966, it immadrataly bagan drawing haavy requasts on WLS and CFL. The group's Lanclub, the Shadows' Shadows, organizad a phona-in during Art Robarts' Top Tirree Request Show one night, and WLS was deluged wirh calls. The song evartually becama Top 5 nationally.

The subsequent racords, howavar, failad to click and by mid-1967 Johns broka up the group aird formad a new band, who hookad up with the Team labal, run by Katz & Kasanatz of luture bubblagum faire. This resultad in thair second and last national hit, "Shaka." This also proved to be a dead aird, however. Today, the Shadows of Knight survive playing heavy metal glitter rock at local bais But no one in Chicago will ever logget their importance in launching the local scene, nor the greatness of their early records as attested to by a growing cull of collectio crithusiasts who pay \$30 or more for their Duriwich albums....

Dunwich albums.

#### SATURDAY'S CHILDREN

They ware the esoteric counterparts of the Shadows, important not so much for their recording Shadows, important not so much for their recording offorts, which were limited, but because of their influence on other local groups like the Cryan' Shames, Shady Daze, etc. The Children were rife second group to be managad by Paul Sampson, and their sound was haavily influenced by the Beatles, as evidenced by their compositor "You Don't Know Better." Though they remained unknown outside the city, they were one of the most talefiled Chicago bands.



THE LITTLE BOY BLUES

Lcd by the multi-talerried Ray Levin (organ Lcd by the multi-talerfed Ray Levin (organ, piano, harpsichoid, flute &bass) this group started out playing old Chicago blries standards, later branching out into jazz-flavored tunes, even experimenting with rhe 12 tone scale and classical misic on their long-awaited LP, released in '69 Still, they are best remembered for their singla "The Great Train Robbery" on Ronco, and their wild version of "I Can Only Give You Everything" on IRC, two of the all-time classics of Chicago punk

#### THE NEW COLONY SIX

They actually broke onto the local and national charts before the Shadows, Iritling in December '65

with "I Conless". They played basic British-flavored blues, mainly their own compositions, but had no real hits of any consequence until Ronnie Rice joined and started composing soft ballads. With Rice, they had two national hits, "I Will Always Think About You" and "Things I'd Like to Say." After these, in 1968, their career stalled, but they kept recording steadily and in 1974 signed with the powerful MCA Records, with the promise of better things ahead for these fiducar vertages. things ahead for these 10-year veraians.



#### THE BUCKINGHAMS

Named after Chicago's famous fountain, this group thoroughly dominated the charts in 1967 due to the writing talents of Jim Guercio, Jim Holvay To the writing talcris of Jim Guetcio, Jim Holvay and Gary Beisbet (the lattar two being also members of another local group, the Mob). Bahind Dennis Tufano's smooth crooning, thay struck gold with their fourth tclease, "Kind of a Drag" which became #1 across the nation. Four other hits, plus 2 LPs, Iollowed that year. By 1968, however, popular lastes had passed them by. All members are still active, notably Jim Guetcio who went on to manage Chicago, the Beach Boys, and Caribou Studios.

#### THE MAUDS

Another bend managed by Paul Sampson, they got their start on the North Side. Jimmy Rodgers, their leader, was dedicated to R&B, and his vocals were tinged with gospel excitament. Curtis Mayfield was impressed with the way the Mauds did his songs, and thair live concerts were legandary. By songs, and that live concerts were regardedly. By temaining flue to R&B, shough, they gave up their chances of widct appeal, and their caraer had teached a standstill by 1968. Their two big hits, "Hold On" and "Soul Otippin" ate still capable of creating a frenzy, almost 8 years after their release

#### THE AMERICAN BREED

THE AMERICAN BREED

The Breed paid Their dues for several years as Gary & The Nite Litos, and were also deeply steepad in thythm & blues. Lika the Mauds, They were capable of tremendous live shows, but it was in the studio that They really shone. Thanks to Eddie Higgins' tasteful brass attangements, and The group's own unusual 4-pail harmonies, they put logether the original sound later known as "brass tock." Thair records, such as Theit fits! hit "Step Out of Your Mind" were always driving and dynamic. Their biggest success was in 1968 with "Bend Me Shape Me" which sold a million, though it was all downhill from there. With several personnel changes, thay are back on the charts loday as Rulus

#### **ROTARY CONNECTION**

This group was originally Matshall Chess's pel project in his altempt to 'psychedelicize' the imaga of Chess Records, but public tesponse to their fitst LP was so overwhelming that ha had to put The was so overwhelming the last of but together a fourthing group to promote the album. Their most distinctive feature was the folly, illing voice of young Minnia Ripetton. Their overall sound was too far from the mainstream, however, and they Tinally gave up the ghost after 5 years, with only one minor hit, "Want You to Know" to show for it Minnie of course is now a stat of some repute.

#### SPANKY & OUR GANG

Elainc MacFailand out het gang of musicians logethet in the mid-60s to play what was called "good time music." Thai aatly cateet was spent in small clubs atound Coconut Grove, Florida, where they mixed with such folk heroes as Fred Netl and John Scbastian. With Spanky's voice and Malcolm Hale's vocal attangements they put together some beautiful vocal stylings, teminiscent of the Mamas & Papas, especially on songs like "Sunday Will Never

Be the Same" and "Like to Get to Know You," All This took place after they returned to their home town, Chicago. After the release of the controvarsial "Give a Damn" the group found itself shunned by radio stations and promoters allike. From hera their fortunes declined, culminating in Malcolm Hale's death in 1969, which brought about the dissolution of the band. Recently, Spanky got together with the original gang member Nigal Pickaring to ralaasa a new album on Columbia. It's good to have her back.

THE FLOCK
This most innovative of all Chicago groups began its career with a string of not-so-successful singles on Destination & USA, the most notable of which were "Take Me Back" and "What Would You Do if the Sun Died?" Stalling out as a basically an R&B band, the Flock succassfully synthesized elements of jazz, blues, tock and country idioms into their own style. Essential in thair sound was tha imaginative violin playing of Jerry Goodman. The band should have been more popular pationally than hand should have been more popular nationally than they ware, but they did have a successful European tour. Their tack of commercial success eventually broke them apart, but they taformed in 1972. Goodman, in the meantime, had gone on to fame in the much-acclaimed Mahavishnu Otchestra.

#### BANGOR FLYING CIRCUS

One of the first Chicago 'supergroups', they combined jazz-like swing with tock to toll into a hiand of music that was years ahead of their time. They later changed thair name to Madura, though it didn't help. They temain one of the best and most undor-rated Chicago bands.

#### H.P. LOVECRAFT

H.P. LOVECRAF;
They named themselves (in line with Bill Ttaul's Lovectaft/Dunwich obsession) after the legendary writer of hortor stories, and the name was not imappropriate. They were a bizarre band whose music was the tilimate in progressive rock for its time, and today, more than 7 years later, it still sounds timeless. Dave Michaels and George Edwards Tourned the band and term falls nock they branched out into

loss. Dave Michaels and George Edwards formed the band, and from Tolk-rock they branched out into eetic, spacey tunes, often with classical ovartones and alectronic segments. Their H.P. Lovecraft H album is still a classic among heavy, heady took inastapieces, and aven the spaced-out Ken Nordinc made a bnef appearance on it.

The group was largely ignored in Chicago for being too eclocic and perhaps too esoferic, but they won critical acclaim throughout the rest of the country, which they found several times. They never had a real hit single, though, and eventually laded away. Mike Tegza reformed the group in 1970 and again in 1975, though there was little similarity to their original sound. To Their original sound.



#### THE TROLLS

The Frolls added himor to Chicago rock with their energetic recording "Every Day and Every Night" which concerned the trials and tribulations of a local rock star being pursued by the 300+ lb, line which additions of the star being pursued by the star chief's daughter. They also had a line punk sound with a folk-tock flavor, and their records rank among the best of Chicago gatage bands.

#### BABY HUEY & THE BABYSITTERS

Baby Huey was 300 pounds of joy, and his Babysillers were a few tons more. He was popular to the same way as Jimi Hondiix, with the then-novel approach of black progressive blues aimed at white audiences. They were at the top of the heap among club hands for many years, until Baby Buey died trajectile in 1870. died tragically in 1970.

#### THE MOB

Two of their mambers were Jimmy Holvay & Gary Beisher, authors of all the Buckinghams' big htts. Too bad they didn't save some for themselves, for the Mob had none. They could never capture on tecord the excitement they generated in concert. They continued recording though, and their 1975 LP on Ptivala Slock was a sliong comeback.

[Turn to page 36]



USA RECORDS

USA started as a bluas label but soon became one of Chicago's most profile punk labels. Period covered hore is roughly 1961-69. A 100-gospol series is still active.

- 714 Adam & Eva Need You:Lonoly
  715 Tobin Matthows Oli Julie/Protty Suo
  716 Tobin Matthows Groanin'/Slippin' & Sildin'
  718 Tobin Matthows Think it Ovor/LovalHasFunnyWays
  723 Don Balley Bo My Own Wadding Day
  729 Oscal Boyd Twist with Ossie Loo/Sho's My Baby
  730 Cory Wada Not lot a Penny
  934 Joey Madnid Mrt. Lucky. Soo Saw
  735 Willia Mabon Just Got Sonta/That's No Big Thing
  736 Junior Wols Ev'ry Goodbye Ain't Gono/I'll Gal You
- 737 Goraldino Hunt Sneak Around/It Never Happened Balora

- Balora
   Jessie Fottuno · Too Many Cooks/Hoavy Hoarboat
  TV Slim · You Cant Lovo Ma/Hold Me Closo to You
  Willie Mabon · I'm the Fixor/TooHolToHandle
   Junior Wells · When the Cat's Gono tha Mica Play/
  She's a Sweet Ono
- Junior Wells When the Cat's Gono tha Mica Play.

  Junior Wells When the Cat's Gono tha Mica Play.

  JB Lanoir I Feel So Good/I Sing Um tha Way I Feel Koko Taylor Liko Heaven to Me/Honky Tonky

  Homesek Jamas My Baby'S Swoot/Crossroads

  Jessie Fortune Good Things/God's Gift to Man

  Patk Las Tho Docks/Poanut Buttor Sandwich

  Jay Johnson Karen/Marired to Shatti

  Willie Mabon I'm Hungy/Ruby's Monkoy

  Billy Emerson Hotspring/I Get That Faeling

  Four Uniques Endlossly/Maybo Noxt Surmeri

  Willio Mabon Some Morer/New Orleans Bluos

  Al Polkins Kuz'n Bill/She's Alright

  Vice Roys Livorpool/Tonk

  Al Palkins You Left Mo/Love Me Baby

  Willie Mabon Harmonica Special/SOmebody Gotta

  Chick & Nobles I Cry/Jsand Iot Two

  Pay

- 749 750

- Chick & Nobles I Cry/Isand Ior Two Mona Thomas There He Goes/Just In Between -Andrew Brown You Better Stop

- Andrew Brown You Better Stop
  Ricky Allan Going or Coming/Little by Littla
   Al Perkins Stop it Up/Nothing but the Pura of Heart
   Willio Mabon Sometime I Wondet/Lonesomo Blues
   Willio Mabon Sometime I Wondet/Lonesomo Blues
   Nobles That Spacial One/Mariono
   Lonnio Brooks I'm Not Going Homa/Figure Head
   Junior Wells Lovey Dovoy Lovoy Ono/Como On In
- Wiley Torry Follow the Leader, 182
  Baby Huoy Messin' With the Kid/Just Being Careful
  Detroit Jr. The Way I Feel/Call My Job
  Al Parkins So Long/I Feel All Right
   Gary & Knight Lites I Dont Need Your Holp/Big
  Bad Well

- 834 Mary Crystal Dont Toll on Mo/Who Ato They 835 Crastones My Girl/Tho Chopper 837 Phil Orisi & Littlo Kings Sorry/Whoever He May Bo 844 Buekinghams I'll Go Crazy/I Don't Wanna Cry 848 Buekinghams I Call Your Namo/Makin' Up & Protein' Up &

- Braakin' Up

- Daughtors of Eva Hey Lover/Stand By Mo
  Carl Bonafede Good Old Days/St.Louia Hara I Come
  Carl Bonafede Good Old Days/St.Louia Hara I Come
  Carnbildye Five Heads I Win/Floatin'
  Osear & Majostics I Carl Explain/My Girl is Waiting
  Buckinghams I ve Boon Winorg/Love Ain' I Enough
  Carolo Walller Say Say Chickon Man
   Lord & the Flios Como What May/Echoes
   Buckinghams Kind of a Drag/You Mako Mo Feel So
  Good
  Good
- 853 854 857

- Mighty Joe Young Nobedy Horno Good

  Mighty Joe Young Nobedy Horno

  Mighaol & Mossongors Midnight Hour/Up Til Nows
  Buckinghams I Call Your Name/Lawdy Miss Clawdy
  Good Grials Shy Gril/Opp-Oop-Pah-Doo
  Brickinghams Summortimor/Don't Want Io Cry
  Mighaol & Messongors Romao & Juliet/Lils
  Cambridge Fiva I Hato to Laugh Alono/Koop On
  Running

- Running
  Alan Gaii Too Bad it Didn't Work Out/Good Lovin'
  Woman
- Alan Gall Too bas I. Small Woman Skopes Sha's Got Bad Bleath/Toars in Your Eyos Lost Ageney Time to Draam/One Gill Man Five Bucks Without Love Shady Dazc I'll Mako You Pay/Love is a Baautilul Thing

- Family So Much to flomamber/Faca tha Autumn

- Family So Much to Homamber/Faca ha Autumn Bondsmen Sholgun/Palificia Anne Daughtais of Eve-SymphonyOfMySout/HolpMeBoy Carinval of Slush I Can't Romembor Martinis Holiday Choer/Bullsoye Family San Francisco Waiss/Wilhout You Charry Slush I Cannot Stop You/Don't Walk Wway Don't Walk Aware
- Don't Walk Away 897 Michael & Messengers Gotta Take It Easy/l Need

- 905 907
- Michael & Messengers Gotto Take it Easy/l Need
   Chicago Fire Candy & Me/Como Sas What I Got
   Sonny Williams Sweetest Little Gill in Town/
   You Didn't Find Her That Way
   Invaders Flower Song/With a Teat
   Trolls I Got to Have You/Don't Como Around
   McKinley Sandifor Sweet Lilla Woman/Get Up
   Hermia Tha Littlast Flower/Hermio's Prayer
   Flock Magical Wings-What Would You Do il I ha
   Sun Died?
   Factory High Blood Pressura/Lonaly Path
- 922 Factory High Blood Pressura/Lonaly Path 1213 Nobelman Thunder Wagon/Dragon Walk 1221 Von Gayels Twirl/Londinoss

# The Ides of March & The Cryan Shames

By Mike Thom

Of all the Chicago bands who took a shot at the big time following the Shadows of Knight's success with "Gloria" in March, 1966, two of the most worthy (and untainly overlooked by rock historiens (hins tail) were the Ides of March and the Cryan' Shames.

Most bands of this era, drenched in the excitement of the British Invasion, were content with either imitating the English groups or covering their material. In a sense, the Ides of March started in the former category and the Cryan' Shemes in the larter. (The Cryan' Shames, incidentally, should not be confused

with the British group the Cryin' Shames, who had a minor hit with "Please Stay".)

As time went on, many Chicago groups realized that it wasn't enough to assimilate English rock. They started developing their own styles that reflected more on the American outlook, and it is here, I think, that "Punk Rock" as a true genre was born. The English Mods were rebellious enough, and records by the Stones and the Who were as tough as you could please, but American high-schoolers might well have had fronble trying to put themselves into the situations described in the songs; they had to be setistied with identitying with the image and basic attitude of the groups. Punk rock employed typicelly American imagery, slang, and settings. While based on the British instrumental sound and structural breekthroughs, it generally downplayed certain elements, such as harmony, while emphasizing others, such as the use of organ, bass, certain guitar techniques, and an overall crudeness that was implied in English records but taken much further by the Americans.

Most Chicago groups took little time to start developing their own style. The Shadows of Knight ditched the British approach right after "Gloria", and returned to their RSB roots so fast that "Gloria" sounds rather out of place on the group's first album, which featured three Willie Dixon songs in a row

#### THE IDES OF MARCH

For the Ides of March, the transition came slower The group stayed with their English influenced approach for at least a year until their better known brass sound began creeping in, on "My Foolish Pride.

Their first release was "You Wouldn't Listen." The group wrote the song, but it could easily have been written by Gerry Marsden. It peaked at #42 in Augnst, 1966. The flip, "I'll Keep Searching" was in the same

vein, and another original.

The follow-up, "Roller Coaster" (written by lead singer Jim Peterik) was much better. It sniges with great Byrds-like rhythm guitar and harmonies, and the production is amazingly full with just the right amount of rawness; it's definitely one of the classics of its era. It charted for one week at #92 and then flopped. For their next single, Peterik wrote "You Need Love," a decent riff song but in no way abandoning the English intinence—as is obvious from tha tlip, a cover of the Small Faces' "Sha-La-La-La-Lee." This too was a

commercial strift.

Sometime in 1967 they released "My Foolish regulates" Pride." Although the flip was much like previous recordings, this song, as noted previously, introducad horns—a step that would prove as wise commercially

as it was disastrous aesthetically.

Surprisingly, after so many failures, Parrot saw fit to release one last single. "Hole in My Soul" was much like the Cryan' Shames' "Sugar and Spice" and "Girls Don't Grow On Trees" was a great cop from "Last Train to Clarksville."

After being dropped by Parrot and picked up by Warner Bros., the Ides chose to go with a softer approach, perhaps because of the success of their home town livals the New Colony Six. "One Woman Man" is a powerful ballad that should ve been a monster hit. Peterik was disappointed but hadn't given up yet. Looking around to see who else was making it, he observed the great and overnight success of groups like Chicago and Chase with big, brassy rock raunchers.

The next Ides of March release was a perfect imitation of that sound. "Vehicle", released in early 1970, made it to #2. Their first album was released

By now the Ides of March were unrecognizable to fans of their early work. They tollowed "Vehicle" with a

carbon copy called "Superman", which got no higher then #64. Next they tried the MOR approach with "Melody" (fairly obscure since it wasn't a hit and was never on an albnml. It was a nice idea, but didn't quite come off. But the same approach worked the next time out with "L.A. Goodbye", their second biggest hit. It sounded more like the Association because it substituted vocals for bress.

Following this, the Common Bond album was released. Its highlight was an 11 ½-minute epin called "Tie-Dye Princess", with a blend of vocals, biass, percussion and strings that wes quite exceptional. An edited version of this song was their next single. It never made the charts, nor did "Giddy Up Ride Me", a return to the "Vehicle" formule.

The next step was to drop the bress sound. On RCA now, they cut their next album (like its predecessors, in Chicago), and it was much like Common Bond in its contrasts of material, but with biass on only one cut. Again there was no hil single. The next, and to date lest, elbum was Midnight Oil. It's a rather weak attempt at thining the Ides into a country-rock band.

Since then, nothing has been released by the Ides of March. It's doubtful that they're still together. However, Peterik and Frank Rand (who co-produced all 4 of the group's albrms) are currently working with a new group, Essence, whose first single is Fools", a soul record. It appears that Jim Peterik is determined to continue his policy of pursuing hit records by adapting whatever current trends seem hottest, and while as a result his music has always lacked a certain quality of personality or individuality, no doubt we haven't heard the last of him.

#### THE CRYAN' SHAMES

The Cryan Shames cashed in on the Chicago punk rock boom when their version of "Sugar and Spine" climbed to #49 in the summer of 1966. For them, the English influence was more pronounced, as "Sngar and Spice" had previously been racorded by the Searchers. The record came out on Destination, a local label; when Columbia (who picked up several Chicago groups, including the Buckinghams, Illinois Speed Piess, and Chicago), saw that it was becoming a hit, thay signed the group

Their first album was rather uneven: "Hear Wave" and a taked live "We Gotta Get Out of This Place" were pietry poor, but they did nice versions of the Byids' "She Don't Care About Time" and "We'll Meet Again" and most of the originals are well done. The next single, "I Wanna Meet You" was lead guitarist Jim Fairs' ode to the magazine model. Like all their subsequent 45s, it failed to burn up the charts, peaking at #85.

In the summer of 1967 a second album came out, with a single, "It Could Be We're in Love" which stayed on the charts for eight weeks yet failed to get any higher than its predecessor. The album was tairly bland, but included a number of fine originals; this move toward group compositions was to prove signiticant on their next album.

Prior to that, the group released a fairly obscure single called "Georgia." Two other singles from the album failed as well. Their next effort was a new song, written by William Swotford (aka Oliver), which made it

In October 1968, the Cryan Shames (having deleted the apostrophe) released a fantastic album called Synthesis. Like Sgt. Pepper, it was a concept album without any real concept, but featuring some really powerful songs, mostly originals, and ninbelievably complex orchestrel arrangements. In my

opinion this album was, along with Aorta, one of the two best albums from the Chicago eta.

However, when a single of "First Train" from the album dopped, Columbia apparently gave up on promoting it. By early 1970, the group had decided to call it quits.

Lenny Keiley contacted former Cryan' Shames drummer Dennis Contoy (who'd played on the first 2 LPs) and with Dave Curtis and Jan Knopek, formed a short-lived group called Possum River. Meanwhile Isaac Guillory made the tiek to England to record solo. He made a diastic change of direction and began writing folk songs. Jim Fairs helped Guillory cut a solo LP which was released last year on Atlantic

Thanks Disc Inchess -Promo Men and Sales Personnel For Making This Record a Hit SUGAR & SPICE The Cryan Shames

WILLIAM ALEXANDEN AGENCY HESTINATION NECTED CO.



Tha Ides of March

		1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1
	IDES OF MARCH	
6-66	You Wouldn't Listen/I'll Keep Searching	Pan of 304
9-66	Roller Coaster/Things Arent Afways Wha	
	Seem	Pairot 3t0
tt-66	You Naed Love/Sha-la-la-la-Lee	Pariot 312
7-67	My Foolish Prider Give Your Mind Wings	
?-67	Hole in my Soul/Girls dont Grow on Tree	
t2 69	One Woman Man/High on a Hillside	WB 7334
3-70	Vehinle/Lead Me Home, Gently	WB 7378
7-70	Superman/Home	WB 7403
11-70	Melody/The Sky is Falling	WB 7426
1-71	LA Goodbye/Mis. Glayson's Farm	WB 7466
5-7t t0-7t	Tie Dye Princess/Friends of Feeling Giddy Up Ride Me/Freedom Sweet	WB 7507 WB 7526
9-72	Mother America/Landlady R/ Hot Water/?	CA 74-0850 RCA
~7⊅ ALBUI		BUA
4-70	Vehicle - WR 1863	
2.7	Common Bund - WB 1896	
9.72	World Weven - RCA 4812	
2-73	Midnigh; Oil - RCA 0143	
	CRYAN' SHAMES	
7-66	Sugar & Spice/BenFranklin's Almanac Desi	tination 624

CR	y Ar	4 S	нал	4 ES	
ica/R	anFi	ankl	lin'e	5 Im	2112

11-66	I Wanna Meet You/We Could Be F	Happy Col.	43836
3-6-	Georgia/Mr. Unreliable	Colombia	4403
18-L	It Could Be We're in Love/I Was &	onely When	1
		Columbia	4419
4 68	Up on the Root/?	Columbia	4445
0.00	Marian Diale Diale and a Dealer	C-1 t-1-	AAFAG

The Waim/Greenburg, Glickstein, Chades, David Columbia 44638

Smith & Jones Columbia 44638 First Train to California, A Master's Fool Columbia Rainmaker/Bits & Pieces Columbia 45027

1-70 Rainmaker/Bits & Pieces Columbia 45027
ALBUMS
9-66 Sugar and Spice - Columbia 9399
8-67 A Scretch in the Sky - Columbia 9586
10-68 Synthesis - Columbia 9719
An early veision of the group appears on the LP Early
Chicago (Happy Tiger 1017) doing "You're Gonna Lose
That Gitl,"

Possum River (Kerley, Comoy, Dave Chrtis, Jan Knopek)
271 Possom River - Ovalion LP 14-14
274 Isaac Guillory - Allantic LP 7307

# The Dunwich Story

By CARY BAKER and JEFF LIND

Despite the traditional difficulties of local record companies in the midwest, one man has kept Chicago lock alive on vinyt come hett or high water. Producing sessions for a gamut of labels, and issning records noder his own Amboy, Dunwich and Wooden Nickel banners, Bill Traut's been at it since he was f4. He's now old eneugh to boast a son, Ross, who's a successful Chicago jazz musician. Meanwhile, the old man is still supporting Chicago rock and remains a progressive thinker.

Traut, orphaned at age 12, got his start in music as a polka musician in his native Fon du Lac, Wisconsin during World War II, playing trumpet, trombone, keyboards and reed instruments. Many dance bands had taken on teenage musicians to dance bands had taken on teenage musicans to replace players drafted into the service. When Trant turned a wordly 16, big band leader Les Brown came through Fon du Lac and his tenor sax man was called away on a family emergency. Trant filled in, and was thereafter asked to toni with the band. Following years saw him touring with Stan Kenton, Sonny Dunham and Johnny (Scatt Davis, all of this price to Trant's 18th birthday.

prior to Traut's 18th birthday.

Then, at 18, Trant left masic behind, satfaring a complete physical breakdown. Lete nights playing, and moreover, excessive drinking ("I was a lush at

 he says) were the causes.
 He entered the University of Wisconsin, Madison, to "straighten out and sober np" and stayed clear of the music scena. In time, he played occasional dates, and booked prom bands from his dorm room. By the tima he gradnated, Traut had no panionlar plans, so he enrolled in the Wisconsin law school, inspired by ena professor, the daughter of Jistice Brandels, All the while, Traut played in local groups, and werked as a record store clerk. At this point, he was sure that he wanted to enter the record business. He remembers his uncle telling him he'd ene day be president of RCA.

ene day be president of RCA.

A positien almost materialized at Am-Pai Records, predecessor to the latter-day ABC-Paramount. Of 50 applicants for ABR chief, Trant and Creed Taylor were the prime contendors. Taylor got the job, but Traut was promptly offered a position as ABR man and liner-note writer for the Contemporary label. He commutad weekends between Oregon and Los Appeles, and produced early sessions by John Angeles, and produced early sessions by John Coltrane, Sonny Rollins and Phineas Newborn.

A few years later, Traut worked as a background music programmer for the Seeburg Co., which toek him from San Francisco to L.A. to Chicage. His office in Chicago was in the same building as both Universal Studios and 50,000 watt AM monster WLS. Traut met up with tazzman Eddie Higgins in 6f, then a daytime studio engineer at Universal, and a top nightclub entertainer by night. Traut and Higgins kept in close contact.

In 1964, while dining at Eli's in Chicago, Traut, Higgins, and East Coast producer George Badonsky pondered the Iprmation of their own record label. Traut and Higgins had previously produced two jazz LP's for Atlantic. They had unlimited free studio abilities at Highers.

privileges at Universal.

The name Dunwich was taken from an H.P. Lovecralt novel. Trant and Higgins shared an affinity To the author, and had several contacts in the industry who also admired Lovecrali's work, notably Atlantic exec Jerry Wexler, and reedman Challes Lloyd, who signed his letters "H. P., Lovacraft." Badonsky, the third partner in the new firm, objected to the name, contending it sounded too much like Dunhill, but the name stuck, Subsidiary firms, Yuggoth Music (BMI) and Arkham Artists,

films, Yuggoth Music (BMI) and Arkham Artists, were likewise culled from Lovecraft.

The threesome's initial jazz preductions drew maginal prolits. They were aware that rock & roll was happening all ovar, and the Chicago area rock market was virtually untapped. Unfortunately, neither of the three knew anything about it. Higgins adamantly opposed it. Badonsky was merely ignorant of it. But for purely commercial gain, they anditioned two rock bends, the Shadows of Knight and the Ted Nugent Group. Paul Sampson, owner and the Ted Nugent Group. Paul Sampson, owner of a club out in Arlington Heights called the Cellar, hed been trying to sell Traut on the Shedows of Knight Ior some time.

When they arrived at the Cellar, the Shadows of Knight were onstage and cooking, They played some punk-tinged blues and some Chnck Beny oldies. But when they broke into e cover of Ven Monison & Them's "Gloria," the crowds want wild. The teenage clientele squealed with delight, got loose, got dancing, got shouting "G-L-O-R-I-A" The Them recording of "Gloria" had hit in Taxas



Bill Treut, 1976: the man who gave us "Gloria"

and Florida, Clark Weber, music director et WLS, and Florida. Clark Webel, music dilector et WLS, had played it one morning over the air and gleated three complsints from mothers who ebjected to its suggestive eubjact matter. "Gloria" by Them contained a line abont "I go up to a room/And roll aronnd/And heve a lot of fun." All three mothers said they'd forbid their offspring to be exposed to

such vnigatity.

Trent met Weber one day over breaktast at the Stone Contsiner Bldg, on Michigan Avenue, Weber was well familiar with the Shadows from sock hops he'd emceed. He sssured Traut that if he recorded a "clean" version of the tune, ha'd give it a spin. Weber was not only convinced that the Shadows were clearly the hottest rock band in Chicago, but that "Gloria" had the makings of a popular demand record.

#### "THERE WERE A FEW PROBLEMS-LIKE A PIANO DROPPED FROM A 23rd FLOOR WINDOW...THE SHADOWS OF KNIGHT WERE REAL PUNKS!!'

Weber premiered the record on the Art Roberts program the day he received it. The lines flooded with requests. A group of kids at the Cellar had taken to the pay phones to request it endlessly, bnt calls were coming in from the 40-some states WLS reaches; It was no fluke. The industry had hit on something huge. Traut pressed an additional 15,000 copies and Chicago's Royal Disc Distributors wholessles them in a week. "Gloria" had become a full-fledged monster. Traut wasn't sure he could handle it, so ha turned to fellow Lovecraft enthusiast Jeiry Wexler. A distribution agraement was formed between Dunwich and Atlantic over the phona. There was never a written agreement. "Gloria" sold 950,000 records in its list incarnation. "Gloria '69," a sequel with Hendrix-like

guitar dubbed on by Jim Vincent, brought sales to a million, Atlantic, however, lost count, and there is

ne gold record.

By '66, Dunwich had become the hub of midwest rock & roll. Its competition censisted of Sentar Records (distributed by Camae) with the New Colony Six, and Paul Glass' USA label (the Buckinghams, Cryan Shames, Flockf whose stock was widely held by Leonard Chess. Subsequant Dunwich releases by the Del-Vettes, Sounds Unltd., Half Dozen, Omens, George Edwards, Rovin' Kind, Little Boy Blues, Pride & Joy, Trolls and Satniday's Children were met with varied degrees of success. In many ceses, WLS end competitor WCFL would throw them against the wall and see if they stuck. But for the most part, things were anti-climatic after "Gloria," The Shadows' "Willie Jeen" was a hit, as was the Dal-Vattes' "Lest Tima Aronnd," a cinehal punk single Unfortunately, "Lest Time Around" proved true to its title for the Del-Vettes and their later incernation, the Pride & Joy.

Traut assumed managership of the Shadows, a role

that cought him off guard. First, he had to daal with

the suburban piety of the band mambers' parents. Second, the members' own punk narcissism. Third, piano reportadly dropped from a 23rd floor window. Feuith, pillows and sheets stolen from hotel rooms. Yes, the Shadows were true punks, But the kids loved them, and thay needed solid management and direction.

Then there were bizarre complications. One early Shadow was axed from the band when he was caught in bed with the ecclaimed male lead singer of a popular punk group. And there was no keeping vocalist Jim Sohns away from the little girls, two or three a night sometimes! This, in turn, was giving guitaist Joe Kelley all sort of inferiority problems. Trant was fisther, mentor, producer and business-

A corporate split occured in '68. Traut and Badonsky were at odds with one another and divided the Onnwich holdings right down the middle. Traut retained the name Dunwich and two acts, the Nazz and the American Breed, Bedonsky made off with the Shadows of Knight, the Mands, and the group H.P. Lovecraft. Badonsky is now a successful Chicago restantantent. Panl Sampson, the Cellar entreprenent breught into the Dunwich group to handle Aikham Aitists, was having serious lamily preblems which necessitated first he leave show business all together. Then, a rift between Traut and Wexler occurred Dunwich folded, Buddah (Snper-Kl got the Shadows of Knight, whe soon rathrined to Chicago, "pissed as hell," after one album and a hit, "Shake."

Traut continued to produce records for other labels. The American Breed, who had recorded for Chick Colbert's Nike/Cool label as Gary & the Night Lights and the Light Nights, signed to Acta, a short-fived ventrue instigated by former Merchry seles v.p., Kenny Myers, Originally, Traut had submitted their "I Don't Think You Knew Me" as the linal Dunwich/Atlantic collaboration, only to be met with a Wexler veto. Wexler, hot on Aretha's career, wanted black music ont of Dunwich, Traut left firmly that Cnitis Mayfield, Cail Davis and Johnny Pate wate better equipped to handle the

black Chicago market.

Acta's Meyers was detained in Chicago during "The Big Snow" of '67 when no tlights left O' Hare. Traut arrived at Myers' hotel room with a Gary & the Night Lights type. Meyers was ecstatic and immediately signed them under two provisions; they add hoins and they change the gawdawlul name The one they chese was just as awful, the American Breed. Their first 45, "Step Out Of Your Mind," was a mid-chart hit, but "Bend Me, Shape Me" catapulted them to the top, until it was evident that the band could produce no follow-up. Several members dilfused into Ask Rufus, now simply Rufus (with Chaka Khan).

(with Chaka Khan).

Tiaut produced the Mauds Ior Mercury, and had two hits in Hayes-Perter's "Hold-On", and "Soul Dipping,"an original. A young singar Irom suburban Crystal Lake, Megan McDonough, cut a singla for Mercury under Tiaut's auspices, "Blue Eyed Soul," which bombed, her career saved by Jour subsequent Monday. Wooden Nickel LP's. Meanwhile, Traut recorded ex-Friend & Lover vocalist Jim Post, now of DeKalb, Illinois, under the name of The Last Cowboy fer Tallent (#1f18f, Simultaneously, he had the Troys (Tower Records; leader was Randy Curlee, now of Zazn), who later became Magic and Pendragon; the Byzantine Empire on Any; the Rumbles Ltd. and Keith Everett on Marcury; the Casraways on Fontans; Raintree (formerly Family & Virginia's Wolvest and Court and American Americans). Wolvest and Crow on Amaret; the Will-O-Bees on Date; the Idle Few on Soma; Aorta Iona 45), Eddle Higgins, the Enchanters and the New World Congregation on Atlantic; Bobby Whiteside on USA; and Chad Mitchell, on his final threes, on Amy. He also recorded Coven's flist LP, and singed Mssen Prollit (Two Hangmen," "Hepe"f to the Happy Tiger label, which also released a Dunwich punk anthology, Early Chicago, compiled by Traut.

It was a luciative but time-consuming period for Traut But rock was changing at a rate so last that one man couldn't keep up. Many of his acts crumbled, changed members, changed names, pr left him. He retained on Mason Prolifit and Megan McDonough, and acquired Siegel Schwall.

'Singer Bobby Whiteside was a huge rumormonger. I told him USA and Dunwich were soon to merge," Traut said, "And sure enough he spread the rumor, I got a phone call Irom USA president Jim Golden ralaying the 'rumor'. But we got to talking about it end it didn't seem like half a bad idea." Traut end USA's Jim Golden and Bob Monaco became partners at a luncheon that day.
"There were changes in the operation," he edded,

"For one thing, I had always developed my own talent. USA used to purchase masters. They purchased the Buckinghams. Golden brought that elament into the company."

It was then that Traut, Monaco and Golden ventured to L.A. to talk with Jerry Weintraub about forming a new label. According to Traut, Jerry got on the phone and made three phone calls. Capitol wasn't interested in Chicago "shoppers." Clive Davis of Columbia wanted only one Traut act, String Cheese. RCA offered them their own label. And so it become a four-way partnership, with Weintreub now a member. The new label was Wooden Nickel, distributed by RCA. They signed Siegel-Schwall, Wolfman Jack, Styx (formerly TW4, and whose "Lady" was a number one hit for Traut last year) Zazu, and Megan McDonough. When Styx left for A&M (owing Traut one more album), RCA lost

interest, and Wooden Nickel, as an RCA affiliate, was over. Traut was too busy to mourn the loss, engrossed in a reformed Love Craft (minus the H.P.) who he was grooming for Mercury.

With Wooden Nickel now an idle property, Traut has returned to law, defending the Ohio Players at present, and hard at work amassing a new artist roster (jazz pianist Judy Roberts, the Balls, and Capitol artist Natalie Cole at present). Mercury has evicted Love Craft but another major seems interested at time of writing, with a more pragmatic approach toward production.

The Shadows of Knight, by the way, are still kicking dust around the Chicago area. They've played the Alley in suburban Highwood and the Train Station in Mount Prospect, two "meat your meat" bars. It's not anticipated that they'll record

#### DUNWICH RECORDS

116 - Shadows of Knight - Gloria/Dark Side - George Edwards - Norwegian Woods/I'm

Freezing
Luv'd Ones - I'm Leaving You/Walking theDog
Shadows of Knight - Oh Yeah/Light BulbBlues
Ken Nordine - Bachman/Crimson & Olive
- Things to Come - I'm Not Talkin/Til the End
Dcl-Vatts - Last Time Around/Every Time
Shadows of Knight - Rad Light Mangar/

128 - Shadows of Knight - Bad Littla Woman/ Gospel Zone

Banshees - Project Blue/Free

Luv'd Ones - Stand Tall/Comc Back Warner Bros - The Same Without Her/Lonely Curley Barrix - A World You Destroyed/Big 132

Blue Monster

134 Hall Dozen - Angels Listened In/Another Day 135 - Wanderin' Kind - Wynken, Blynken & Nod/ Something I Can'r Buy 136 - Luv'd Ones - Dance Kird Dance/I'm Leavin You 137 - Curley Barrix - Blua RibbonClown/I Talk in my

Sleep 139 - Saturday's Children - You Dont Know Better/

Born on Saturday

140 - Amanda Ambrose - Door Swings Both Ways

Why Do I Choose You

141 - Shadows of Knight - I'm Gonna Make You Mine/I'll Make You Sorry

Del-Vetrs - I Call My Baby STP/That's theWay

144 - Saturday's Childran -DeckFive/ChristmasSong 148 - Rovin' Kind - My Generation/Girl 147 - Knaves - Leave Me Alone/Girl I Threw Away 149 - Light Nites -One, Two, Boogaloo/SameOldThing

Shadows of Knight - Willie Jean/Behemoth Pride & Joy - Girl/II You're Ready

Rovin' Kind - She/Didnt Wanta Have to Do It Saturday's Children - Leave that Baby Alone/

I Hardly Know Her 157 - Sounds Unlimited Little Brother/Girl asSweet

159 - Space Band - Winchester Cathedral/Tic Toc 160 - Mauds - Hold On/

Shadows of Knight - Someone Like Me/Three For Love

#### DUNWICH PRODUCTIONS

Acta 817 - Pride & Joy - That's the Way it Is/We Got a Long Way to Go

Green Light Acta 833 - American Breed - Enter Her Majesty/

In the Courtyard Arrry 11,043 - Chad Mitchell - For Wfrat It's Worth/

Amy 11,046

Amy 11,054 - Chad Mitchell - Bus Song/What's That Got to Do With Mer

Crowd/Mandy Atco 6455 - Boys Next Door - Christmas Kiss/The

Wildest Christmas Atco 6477 - Boys Next Door - See the Way She's Mrne/Begonc Girl

Midnight Thoughts
Atco 6634 - Shadows of Knight -Gloria 69/Spaniard

Atco 6667 - New World Congregation - Day Tripper/

My World is Empty Without You Atco 6676 - Shadows of Knight - I Am the Hunter/ Warwick Court Aflain Atco 6775 - Enchanters - Winds and Sea/The

Strugaler

Atlantic 2597 - Brim - There Must Be/She's No

Choking Kind Beverly Hills 9340 - Geneva Convention/Something Beautiful/Call My Name

Acta 821 - American Breed Dont it Make You Cry/

Hunky Funky
Acta 836 - American Breed - Walls/Room at the Top
Acta 837 - American Breed - Cool It/The Brain

Acta 2247 - American Breed - Keep the Faith/Private

Amaret 100 - Ginny Tiu & the Few - Let Me Get
Thru to You Baby/I've Got to Gat you off my Mind
Amaret 106 - Crow - Time to Make a Turn/BusyDay
Amaret 119 - Crow - Slow Down/Cottage Cheese
Amaret 129 - Crow - Watching Can Waste Up the
Time/Yellow Dawg

Amaret 132 - Rochelle - I Want to Give You My Everything/Blue-Fyed Soul Amboy 115 - Univacs - BBC Theme/Silver Thumb Amy 11,018 - Byzantine Empire - Snow Queen/Girl

Byzantine Empire Shadows & Reflections/You

Atco 6443 Boys Next Door - One Face in the

Atco 6604 - World Column - Lantern Gospel

At My Door

Atlantic 2545 - Aorta - Strange/Shape of Things to Come

Good For You Bell 790 Sonny Cox - Chocolate Candy/The

Columbia 44870 - Aorta - Strange/Ode to Missy Mtfzspklk

Date 1515 - Will-O-Bees - The World I Used toKnow Date 1543 - Will-O-Bees - Shades of Gray/If You're Ready

Date 1583 - Will-O-Bees -It'sNotEasy/LookingGlass Fontana 1615 - Castaways - Walking in Different Fontana 1626 · Castaways · What Kind of Faca/ Lavender Popcorn Fontana 1666 - Golden Horizon - Love is the Only Answer/Dear Emily Fontana 1671 - Bazooka Company - Cant Make It Without You/When I'm With You Happy Tiger 545 • Mason Proffit • Voice of Change/ A Rectangle Picture Happy Tiger 552 - Mason Proffit - Sweet Lady Love /Two Harginen
Happy Tiger 567 - Aorta - Willie Jean/Sandcastles
Happy Tiger 570 - Mason Prolfit - Good Friend of
Mary's/Hard Luck Woman Mercury 72690 - Rumbles,Ltd - Out of Harmony/ Mercury 72694 - Mauds - Hold On/ Ht'll Be Alright Mercury 72723 · Rumbles,Ltd. · Jezebel/ Mercury 72815 · Rumbles,Ltd. · 99% Sure/Everyday Kind of Love Mcrcury 72854 - Keith Everett - The Chant/LightBulb Mercury 72904 - Megan McDonough - Blue-Eyed Soul/Don't Jump to Conclusions Mercury 72973 - Coven - Wicked Woman/White Witch of Rosa Hall Paramount 0040 - Američan Breed - When I'm With You/Can't Make It Without You Philips 40464 - HP Lovecraft - Anyway That You Want Me/It's All Over For You Philips 40491 - HP Lovecraft - Wayfaring Stranger/ The Time Machine Philips 40506 - HP Lovecraft - White Ship/ RCA - 0228 - Hardy Boys - Lova and Let Love/Sink Or Swim SGC 002 · Will-O-Bees · Listen to the Music/Make Your Own Kind of Music SGC 007 · Will-O-Bees · It's Getting Better/November Monday Smash 2149 · Hudson Bay Co. · I Sae Her Face/ Soma 1457 - Idle Few -Tallent 118 - Last Cowboy - Singing on the Front Porch/Jim Tucker Tower 406 - Troys - Gotta Fit You Into My Life/

ALBUMS

Take Care

Mauds - Hold On - Mcrcury 21135 American Breed - Acta 38002 American Breed - Bend Me, Shape Me - Acta 38003 American Breed - Pumpkin, Powder, Scarlet & Green Acta 38006

American Breed-Lonely Side of theCity-Acta 38008 Shadows of Knight - Gloria - Dunwich 666 Shadows of Knight - Back Door Men - Dunwich 667

Aorta - Columbia 9785
Aorta - M. - Happy Tiger 1010
The Troll - Animiated Music - Smash 67114
Mason Proflit - Happy Tiger 1009
Mason Proflit - Movin' Toward Happiness - Happy

Coven - Witchcraft Mercury 61239 Siegal Schwall · Siegal Schwall '70 · Vanguard 6562 HP Lovecraft · Philips 600-252

HP Lovecraft - II - Philips 600-279 Hardy Boys - Here Come The - RCA 4217 Hardy Boys - Wheels - RCA 4315

Crow -Crow Crow

V.A. - Early Chicago - Happy Tiger 1017









The years 1966-68 were the heyday of Chicago rock. By mid-68, one could see signs of the scene baginning to dry up. Progressive music was teplacing punk tock, and the happy-time music of the Chicago bands just didn't fill the bill.

Chicago's AM stations, faced with stiff competition from newly-emerged FM radio, began rightening up their playlists, with the tesuli that local artists were now denied exposure. Regional music was a dying trend—all eyes were on the coasts and England. Soon the most talented musicians were laaving Chicago en masse to seek their fortunes. Ironically, one of the bands that left in 1968 teturned in 1970 to become the city's biggest filtmakers ever, with what has since become popularly accepted as the "Chicago sound." Tey called themsalves Chicago, but it really wasn't the

called themselves Chicago, but it really wasn't the same.

same.

In tecent months, there has been a strong upsurge of interest in Chicago's roots. Kidetian Rocords and other local Indies like Dhorma are tecording actively, and producers like Traul and Peck are talking about reissuing the classic punk tecords of Chicago. The musicians themselves are turning up again: Ronnie Rice has a new band, the Flock, Spanky & Out Gang, and HP Lovectaft have LPs out on major labels, end new groups like the Eddie Boy Band are becoming popular nationally with music that doesn't rely on horns. There are several fine local music papers: Illinois Entertainer, Interphase, Spotlight, and there's talk of a Chicago ock fanzine being started. The Entertainer has done rock fanzine being started. The Entertainer has done a marvelous 12 pert soilos (by Jeff Lind) tracing the history of Chicago tock in much greater detail than we have been able to do here, and on the whole it saams that the glory of its past is not altogethat forgottan in Chicago.

|Thanks to Rod Heiden, Ken Voss, Ray Peck, Bill Traut, and Perry Johnson for their help in preparing this article.

#### KIDERIAN RECORDS 45111 - Night Shift - I Cell Your Namo/Sha 45112 - Nobody's Children - Girl I Need You 45113 - Rey Peck & Placy Anarra - You Must Balleve Ma/ Makin' Up and Breakin' Up 45114 - Conquest - Is It Right/Look et Mo 45115 - Mounting Dayze - Fly My Paper Airplane/Sed 45116 - Moulning Dayze - Fly My Paper Alipens, Sed 45116 - Donn & Delighters - Pretty Black Gill/Fighting for My 8aby 45117 - Roy Manning - I've Got My Thing 45118 - Dollie Marie - Did I Evor Caro/Burning Bridges 45119 - Roy Manning - Prida 45120 - Gollum - Prayer of Despail/Desert Heat 45121 - Creme Soda - Kesp II Heavy/And Thar, Is Thal 45122 - Creme Sode - I'm Chevin Gami/Roses All Around 45123 - Diana Frazier & Crosstalk - Just Another Dey/ 45124 - Geoffiny Keffiz - Herdry to Do 45124 - Geoffiey Kafitz - Heidoi to Do 45127 - Sonic Prism - Your Time is Going to Come/ Situation 45129 - Rick Karas - Sun Up—Me Down 45131 - Damrod - Twelvo Hour Men/Once Agein 887 - Bondsmen - Shotgun/Patricia Anno 1001 - Facts of Life - Joy of Loving You NEW COLONY SIX J Confess/Dawn is Breaking I Lie Awaka/At the River's Edge Cadillac/Sunshine Cantaut 1201 Cantaut 1202 Sentaut 1203 3-66 6-66 9-66 Beillad of the Wingbat Marnaduke/Power of Love Sentar 1204 Łova You So Much/Let Me Love You Sentar 1206 You're Gonne be Mine/Women Sontar 1206 I'm Just Wailing Anticipating For Her to Show Upf Haito Lonely Sontar 1207 Treet Her Groovy/Rap-a-Tap Morcury 72737 Ł Will Alweys Think About You!Hold Me With Your Eyes Mercury 72775 Can't You See Me Cry/Summertime's Another Name For Love Mercury 72817 Things I'd Liko to Sey/Come and Give Your Love To Me Louid Nevat Lie To You/Just Feel Ballad of the Wingbat Mamaduke/Power of Love 12-68 12-66 5-67 2-68 6-68 10-58 I mings rd Liko to Sey/Come and Give You Love To Me Mercury 72858 I Want You to Know/Free Barbara I Love You/Prairie Grey Pooplo 8 Me/ Closa You Eyes/Litio Gill Rolf On/If You Could See LongTimeToBoAkona/Navai BeLonely Someone SOmetimo/Come on Down Sunlight 1004 Nover be Lonely/LongTimoToBoAkone MCA 40215 Libont Really Went to Go/Roin MS 5-69 8-69 12-69 4-70 7-70 ALBUMS 6-66 8/ NS Breakthrough - Santai 101 Colonization - Sentai 3001 Revelations - Melcury 61165 Attacking a Straw Man - Mercury 61228 6-67 6-68 10-69

BC RECORDS

8917 - Ronnie Rico - Come Back Little Girl/Who's the New

8918 - Buddy & Citations - Juvenile Datinquent/? Girl

6928 - Little Boy Blues - Look at the Sun/Love for a Day

6931 - Rondia Rice - Tell Hor/I Want You, I Need You

9335 - Danny's Ressons - Little Diane/Bellieve Ma

6936 - Littlo Boy Blues - I'm Ready/Little Boy Blues' Blues

6939 - Littlo Boy Blues - I Can Only Gree You Everything/

You Don't Lavo Me

6943 - Tamara's New Ganeration - Just Flowers/Traffic

TMP-Ting RECORDS 115 - Syl Johnson - Falling in Love Again/l've Got to Get 117 - Berry Goldberg-YouGotMeCrying/Aum Lilly Over 118 - Keith Everett - Conscientious Objector/DontYouKnow 118 - Bobby Jonas - Loved and Lost/Slow Down 120 - Seeds of Euphona - Lol's Send Bahman to Vietnam 121 - Keith Everett - She's the One Who Loved You/ Lookin' So Fine

DESTINATION RECORDS

601 - L.C. Cooke - Do You Wanna Dance/I'll Weit for You 603 - Bobby Whiteside - Say it Solfly/I'll Never Get Away 606 - Bobby Whiteside - You Give MaStrength/fneSummit 607 - Kane & Abel - A Man Aint Supposed to Cry/Twist it

607 - Kane & Abel - A Mah Aint Supposed to Cry/Hwist if Back 612 - Warnet Bros - Pisasa Mi Sullivan/I'm GoingYourWay 617 - Warnet Bros - Little Derlin/I'm Going Your Way '65 621 - Sheffiolds - Do You Still Lova Me/Nothing I Can Do 624 - Cryan Shames - Sugar & Spica/Ben Franklin's Almanac

Almanac
628 - Flock - Cen't You See/Hold on to my Mind
629 - Ricochettes - I Don't Want You/Find Another Boy
630 - Boyz - Como with Mar/Never be Lonely
631 - Flock - I Liko You/An You the Kind
633 - What For - Wo Could be Heppy
635 - Flock - Each Day is a Lonely Night/Take ma Back
636 - Young Chicagoans - Summartime Bluos/Bad Boy
637 - Next Five - Little Black Egg/Ha Stofe My Love
638 - Destinations (Robbs) - Hello Git/With You
7719-01 - Boyz - Hard Times All Over

QUILL RECORDS 104 - Malibus - I'm Crying/Runaway 109 - Proper Strengers - Joyce/One in a Million 110 - Fabulous Elippers - Woman Aint Good for Me/Dry

My Eyes 1tt - Fobulous Flippers - Harlem Shuffle/I Don't Want to

Cry lelso Cerneo 438)
112 - Original Royels - I Wonna Do It/Heart is Made of Many Things
114 - Exceptions - As Fer as I Can See/Glrf from NewYork

#### SEEBURG JUKEBOX RECORDS

3010 - Seeburg Spotlite Band - Slow Down/Jolly Roger 3013 - Curiosities - Morey/Suriset Sing 3014 - Curiosities - Twist & Shout/Sig 3/3 - 3015 - Curiosities - Johnny B. Goode/The Momphis Style 3015 - Curiosities - Johnny B. Goode/The Momphis Style 3015 - Gory & Nitalights - Sweet Little 16/Take Me Book 3017 - Gary & Nitalights - Bony Microie/Glad You're Mine 3018 - Del-Vetts - Liltdo Latin Lupe Lu/Ram Charger 3019 - Sweethearts - Come and Go With Me/It Only Hutts When I Laugh 3020 - Sweethoerts - Love is Lika a Haatwave/Understand

CHICAGO ALBUMS

CHICAGO ALBUMS

Buckinghoms · Kind of e Diag · USA 107

Buckinghams · Time and Charges · Columbia 9469

Buckinghams · In One Ear and Gone Tomorrow · Col. 9703

Buckinghams · Made in Chicago · Columbia 33333

Shadows of Knight · Super · K 6002

Illinois Speed Pless · Columbia 9792

Illinois Speed Pless · Columbia 9792

Illinois Speed Pless · Duet · Columbia 9976

Febulous Flippors · Something Tangible · Veritas 2570

Flock · Columbia 9911

Flock · Dinosaur Swamps · Columbia 30007

Flock · Columbia 9011

Flock · Dinosaur Swamps · Columbia 30007

Flock · Columbia 9011

Flock · Dinosaur Swamps · Columbia 30007

Flock · Dinosaur Swamps · Columbia 30007

Flock · Dinosaur Swamps · Columbia 30007

Flock · Columbia 9011

Flock · Dinosaur Swamps · Columbia 30007

Flock · Columbia 9011

Flock · Dinosaur Swamps · Columbia 30007

#### MISCELLANEOUS CHICAGO SINGLES

MISCELLANEOUS CHICAGO SINGLES

All Night Workers - Why Dont You Smile - Round Sound 1

All Night Workers - Honey and Wino - Carnao 420

Angelo's Angele - DontBallevall/ShimmyJimmy-Emina 59

Bangor Flying Gircus - Come On Peopla/A Change in Our

Lives - Dunkill 4220

Bondsmen - I'vo Triod and Tried/You Must Boliove Ma

Conference - Only 8140 Boston Tee Party - Don't Leave Me Alone/Is R Love-Fons

Boston Tee Party - Don't Leave Me Alche/Is It Love-Boha 311
Blue Nite - Lonely Soul/Am I the Man - Cha Cha 759
Buckinghams - Sweets for my Sweet/Beginnars Love - Spectra-Sound 003
Capes of Good Hope - Shades/Lady Margeret - Round 1001
Centuries (Buckinghams) - 1 Love You No More It's Alright - Spectra-Sound 641.
Chicago Loop - She Comos to Me/This Must bo the Placa Chicago Loop - Cant Find the Words/Saved - Metc. 72755
Chicago Loop - Cant Find the Words/Saved - Metc. 72755
Chicago Loop - Technicolor Thursdey/Boginning at the End - Morcury 72802
Chips - Break it Gontly/Mixed Up Girl - Philips 40520
Chips - Country Fait Clarm - Hoy, Baby/Tall Towers - GAP 109
Crestones - Sho's a Bad Motorcyclo/The Grasshoppet
Danco - Markie 173
Daughters of Eve - Social Tragedy/A Thousand Sters - Cadet 5800

Daughtars of Eve - Ha Cried/Dont Waste My Time

Special Sound 920
Kal David & Exceptions - Searchin/Daydreaming of You Tollie 9007
Denny Davis & Glades - Salty Go Round the Sunshine/

Denny Davis & Glades - Sally Go Round Iho Sunshine/
I Love You - Ago 29121
Delights - Long Green/Find Me ii Woman - Delawere 1712
Delights - Every Minute, Moment, Houi/Just Oul of Reach Smash 2072
Exceptions - You Dont Know Like I Know/You Alweys
Hurt Me - Capitol 2120
Exceptions - Rock & Roll Mass (EP) - Flai 810
Drty Wurds - Takin My Blues Away/Why - Marina 502
Fabulous Flippers - Woman Aint Good For Me/West Sido
Story - Fona 312

Febulous Flippers - Turn On You Lovelight/Shout - Camao Febulous Flippers - Turn On You Lovelight/Shout - Camao Fobulous Flippers - Hatlem Shuftlo/I Don't Want to Ury

Cameo 439
Failing Pebbles (Buckingnams) - Lawdy Miss Clawdy/
Virginia Wolf - Alley Cai 201
Few - Why/How Much Longer - Skokie 451
Flock - Tired of Weiting/Store Bought Stora Thought
Columbie 45021
Helocausi - Savage Affection/Tulli Frutti - Red Robb 2025
Hudson Bey Co. - I See Her Face/You - Smissh 2149
Huns - Winning Ticket/Destination Lonely - Rock'n/Jazz
Id - Stop & Look'Coma to Ma - Hand-Di 7007
Hinlities - Thousand Tears/Heidi - Ke Hill 6060
Intrudars - World You've Greated/Brinch Me Down Intrudars - World You've Greated/Bringin Me Down - Claremoni 665

Illinois Follway - Candy & Me/Another Summer to Ramember - Spectra-Sound 101 Hotful ol Roin - Poculiar Situation/Have You Ever Loved Sombody - Sentar 1208 Bobby Jones - A Cartain Fooling/Sugar Baby - VJ 672 Knaves - Leava Ma Alona/Girl I Thriew Away - Gien 8303 Lincoin Perk Zoo - Love Theme From Haight St/If You Gotta Go [Go Now] - Mercury 72708 Little Boy Blues - Season of the Witch/The Graat Train Robbery - Ronko 6996 Little Boy Blues - It's Only You/Is Love? - Fortlens 1623 Dave Majot & Minors - You Are All I Need/She Docsn't Know - BC 4503 Males - Kiddie a Go go/same - Fibra 4776

Males - Kiddie a Go go/same - Fibra 4776
Mess - Hoai Mo Out/Til Maet You in My Dream - Neil 00t
Mauds - Soul Diippin//Foiever Gone - Maicury 72832
Mauds - Men Without e Dream/Forgat ILI've Got II - RCA
74-0377
Holly Maxwell - Only When You're Londy-Constallation f62
Madollions - Leave Ma Alone
Raymond John Michael - New Colony Six! - Let Their Be
Love/Feel Free - Landon 136
Raymond John Michael - Rich Kid Blues/Hitch-Hilker London 145

Missing tinks - Get Ready/Under My Thumb - Marek 676 Omes - Soorching/Girl Gat Away - Cody One-Eyed Jacks - Love/Sun So High - White Cliffs 265 Ore-Eyed Jacks - Sky of my Mind/Gatting In a Groove -Roulotto 7035

Ore-Eyed Jacks - Sky of my Mind-Vatting in a Grove - Roulatto 7035

Ore-Eyed Jacks - Together Wa're in Love - Roulatto 7035

Ore-Eyed Jacks - Together Wa're in Love - Roulatto 7035

Osgood - Everyhody Sing - Golden Voice 334

Outsidars - Go Go Ferrari/Big Boy Pete - Che Cha 724

Peegans - I Cen Only Give You Everything/Good Dey Perpetual Motion - You Hurt Mer/alily Brown - Rockm' Jazz - Princetons - Killer Joe/Georgianns - Colpix 793

Penney Pip (WCFL dj) & The Rovin/ Kind - You Turn Me On/Can't Sit Down - Smash 2102

PC Limited (Purple Cucumber) - Sunny was a Fool/Here - We Come - Fontan 1643

PC Limited - Sunshina Superman/Cannyal - Ivenhoe 1800

Purple Cucumber - Somo Kind of Magic/Green Eyad Song Smash 2163

Revolles - Something Good About Living/Little Gid - Sink Ko 106

Aint-Ko to6

Robin Honds - Baby Let Your Hait Down/Everything's
Robin Honds - Baby Let Your Hait Down/Everything's
Robin Hoods - Wait for tha Dawn/LovoYouSo-Maic,72445
Rovin' Kind - Everybody/Bound to Roam - Contrapcini 9006
Rovin' Kind - Night People/Right on Time - Roulotte 4887
Reyol Flora - Suidder - Molina
Shadows of Knight - Shake/From Way Out to Way Under

Shedows of Knight - Potato Chip - Columbia Special Products 15" cardboard disc,NR in any other form) Same - Sunshine Flowers & Rain/If You Love Mo

Salvis - Sunsnine, riowers & Hain/II You Love Mo-Barrington 5004
Salvis - Merie/Yesterdoy'e Hord - Spectrum 2668
Shy Guys - Rockin Pneumonia & Boogoloo Flu/YouAre My-Sunshina - Bampro 122
Society's Children - Mr. Ganie Man/Slippin Away - CheCha Serics - You Moke Mo Feel so Good - Cha Cha Summits - Sophisticated Ladyl, lets Love Now-Lasalla 504
Tabs - Dance Party/All By Myself - VJ 418
Thundolbirds - Yout Ma Sald You Cried/Before It's Top-Late - Delawara 5635

Trolls - Something Insida Here/Laughing All the Wey

Trolls - Thore Was a Time/Thay Don't Know - ABC 10845 Trolls - Who Was That Boy?/Beby.What You Ain't Got - ABC 10952 Vectors - It's Been a Day of Two/What in the World -

Womer Bros - Three Little Fishes/Mairzy Doats-Everest2043
Warner Bros - Study Hall/Centipede - Kandy Kand 408
Warner Bros - 3 Chaers/Losi - Ballanco 2002
Wei Paint - At I're Rivers EdgolShame-RoyalHollywood101
Wylde Heerd - Tako it on Homa/Stop it Gitl - Philips 40454



This is the second installment of a continuing series aimed at chronlcling the history of Mersey beat English rock. For the period concerned,
roughly 1962-66, we've attempted to compile complete information on every
rock record made in England or by artists from other non-American countries linked to the British Invasion, including data on the groups and details
as to both English and American releases. We've also included a lot of pre1962 listings, although we don't claim equal comprehensiveness for these. In
the case of artists who began their career in the mid-80s, we've followed it
through to the present, except where some major break occurred (//e Small
Faces becoming Faces, or groups reforming under new names when the
progressive era came in. When in doubt, we try to err on the side of presenting too much data, rather than leaving any out. Track listings for EPs
and LPs are included only when they are judged to be suitably obscure,
space not permitting such listings for every artist. Our rough cutoif point is
1966; records made after that are not included unless they were in some
way throwbacks to the Beat era.

British release numbers appear to the first column.

British release numbers appear in the first column. American in the second. Any dates refer to British release unless a separate American date is given, in most cases. US releases were about a month behind UK.

Is given. In most cases, US releases were about a month behind UK. The following codes and abbreviations are used. NR = Not Released. (PS) = Record came with picture sleeve in the US. Releases in other countries are listed when no English or US equivalent exists, or (s known. These are indicated thus: (Gr) German (Fr) French (Sw) Swedish, etc.



BACHELORS: (Eirel Smooth ballad group, very popular in 1964-65, Originally produced by Shel Talmy, his first British act. Appeared in 1lim Just For You (1964). Though lew of their records had any musical interest, "Three O'Clock Flamingo Street" was an experimental release by Bachelors standards1 and a creditable Simon & Gerfunkel-cum-Fortunes styling.

12-62 6-63	Charmaine/Old Bill Faraway Places/Is There a Chance	Decca F 11559 Decca F 11666	London 9584
			London 9623
9-63	Whispering/No Light in the Window	Decca F 11712	London 9623
11-63	Long Time Ago/The Angel & the Stranger		
1-64	Diana/The Stars Will Remember	Decca F 11799	NR
3-64	Diane/Happy Land	NR	London 9639
3-64	I Believe/Sweet Lullabyes	Decca F 11857	London 9672
5-64	Ramona/Sweet Lullabyes	Decca F 11910	NR
8-64	I Wouldn't Trade You For the World/		
	Seneath the Willow Tree	Decca F 11949	London 9693
11-64	No Arms Could Ever Hold You/Samuel Dor	nt Die F 12034	London 9724
5-65	Marie/You Can Tell	Decca F 12156	London 9762
9-65	Chapel in the Moonlight/Old Wishing Well	Decca F 12256	London 9793
12-66	Hello Dolly/There's No Room in My Heart		
1-66	Love Me With All Your Heart/Sounds of Si		NR
4-66	Love Me With All Your Heart/	12301	ND
4-00		NID	
0.00	There's No Room in Your Heart		London 9828
6-66	Can I Trust You/Who Can I Turn to		London 20010
11-66	Walk With Faith in Your Heart/Molly Malor	ne Decca F 22523	London 20018
4-67	3 O'Clock Flamingo Street/		
	Learn to Live Without You	Decca 22689	London 20033

?-67 6-67 1-68 3-68 7-68 10-68 4-69 7-59 9-69 11-69	The Unicorn/You've Get toSay Wo're Thru I'll Walk with God/I Cant Wish You Anymo Turn Around Look at Me/Lovers Such as I Where the Blue of the Night/Caterina Punky's Dilemma/Arrividerci Maria Everybody's Talkin'/Blaydon Races	Decca F 22757 Fre Decca F 22814 Decca F 22839 Decca F 22911 Decca F 22946
LPs: 6-64 12-64 3-65 9-65 7-66 6-66 10-66 8-67 3-68	16 Great Songs - Decca LK 4614)el London Back Again - London PS 393(A1 No Arms Can Ever Hold You - London PS 436(A) Mane - London PS 436(A) More Great Songs - Decca LK 4721(E) Hits of the 60's - London PS 460(A1 Bachelors' Girls - Decca LK 4827(E) London Golden All Time Hits - Decca 4849(E) London PS 528 World of the Bachelors Vol. 2 - Decca SPA World of the Bachelors Vol. 3 - Decca SPA World of the Bachelors Vol. 3 - Decca SPA World of the Bachelors Vol. 3 - Decca SPA	418(A) b PS 491(A) bn PS 518(A) 2 (E) 31 (E)

NR NR NR NR

MR

BAD BOYS: "Owl & the Pussycat" is an energetic, charming reworking of the Lear nursery rhyme, later covered (unlathomably enough by the Bards, an American band from Seattle.

12-64 Own and the Pussycat/That's What I'll Do Piccadilly 32208 WB 5605

BURR BAILEY: (Ruislip) Produced by Joe Meek 6-63 San Francisco Bay/

World of the Bachelors Vol. 4 - Decca SPA 80 IEI Live at the Talk of the Town - Decca SKL 5091(E) Bachelors and Patricia Cahilf - Decca SKL 5106(E) Under and Over - Decca SKL 5107(E) World of the Bachelors Vol. 5 - Decca SPA 96(E)

?-64 Chahawki/You Made Me Cry Decca F 11846

Davies in 1961, went to Germany, joined Cyril Davies' Allstars on his return. When Davies died in January 1964, Baldry brought in Rod Stewart as second vocalist and called the group the Hoochie Coochie Men. Band included lan Armit (piano), Billy Law Idrumst Cliff Barton (basst Jeff Bradford (guitar). This group broke up in 1965 and Baldry went on to form Steampacket with Stewart, Brian Auger, Julie Driscoll, Mickey Waller and Vic Briggs—one of the lirst 'supergroups' of the '60s. In 1966 this group split apart and Baldry took on Reg Dwight's group Bluesology as his backing band, with the addition of Etton and various others, thus giving the young Elton John his lirst great and earning, it for no other reason, his place in history. In 1967, baldry had a #1 hit with a big ballad, "Let the Heartaches Begin" and for the next lew years recorded in that style, losing Bluesology as a result in the early '70s he returned to blues-rock [produced by Stewart and John], with moderate success.

7-64	You'll Be Mine/Up Above My Heart I Hear	r Music UA UP 1056	NR
2-65	I'm On to You Baby/Goodbye 8aby	UA UP 1078	NR
12-65	How Long Will it Last/House Next Door	UA UP 1107	NR
2-66	Unseen Hands/Turn on Your Lovelight	UA UP 1124	NB

WHO PUT THE BOMP PAGE 37

7-66 5-67	The Drifter/Only a Feel Breaks his Own He Cuckoo/Bring My Baby Beck to Me	art UA UP 1136 UA UP 1158	NR Ascot 2229
			UA 50141
11-67 10-67	Only a Fool Breaks his Own Heart/Lat Him Let the Heartaches Begin/Anabella	Go UA UP 1204 Pye 7n 17385	Ascot 2236 NR
11-67	Let the Heartaches Begin/Hey Lord You		
2.00	Made the Night Too Long	NR	WB 7098
3-68 8-68	Hold Back the Daybreak/Since I Lost You I When the Sun Comas Shinin Thru/		WB 7184
10-68	Wisa to the Ways of the World	Pye 7n 17593	A&M 974
1-69	Maxico (ITV thema song)/We're Togethar Too Late Now/Long and Lonely Nights	Pye 7n 17563 Pya 7n 17664	NR A G M 1041
9-69	Wait for Ma/Don't Pity Ma	Pye 7n 17815	A&M 1041
3.70	Well I Did/Setting the Tail of a Fox on Fira	Pve 7n 17921	
11-70	When the Wa: is Dver/Where Ara My Eyes	Pve 8n 45007	NR
7-73	Don't Try to Lay No Boogie-Woogie on the	King of Rock and F	Roll/
		Mr. Rol	bin - WB 7506
?-74 LP≪	You Can't Judge a Book by tha Covar/Mot	her Ain't Daad (	(PS) WB 7617
?-66	Looking at Long John - UA 1148(E)		
?-66	Long John's Blues - Ascot 13022(A) reissue	ed on UA 5543(A) 19	372
?-67	Let the Heartaches Begin - Pye NPL 18208(	F)	
7-68	Let There Be Long John - Pye NPL 18228(F	-)	
7-71	It Ain't Easy · WB 1921(A)		
?-72 ?-74	Everything Stops for Tea - WB 2614(A)	1	
7-74	Wait for Me - Jenus 7002(2-LP set)(A)(Pya	meteriel)	
1-75	Good to Be Alive - Casablanca 7012(A)  Long John Baldry - Hellmark 560(E)		
DAVII	BALLANTYNE:		
4.66	Lova Around the World/World Full of Wom	on Columbia DD 20	
		eu comunga DR 48	96
BAME			
	Handle With Cara/Not Wrong	Oriole	NR
8-65	Baby Blua/If This is Love	CBS 201778	NR
	D BANKS;		
7-66	Look Out Girl/We'll Meet Again	Recetion 591009	NR
BANS	HEES: (Irish showband)		
9-64		Columbia 7361	
4-65	Big Buildin'/Mockingbird	Columbia 7530	
12-65	Yes Indeed/I'm Gonne Keep on Loving You	Columbia 7752	
-			



BARRON KNIGHTS: Duke D'Mond (or Dickie Demmon), Barron, Peenut, Dave, Butch. Began in 1961 as a caberet comedy group. During 1964-65 had soma hits satilizing tha beat boom ("Call Up tha Groups", "Pop Go the Workers") which used riffs from Stones, Beatles, etc. hits with words chenged (# /# Four Preps). Also recorded Pete Townshend's "Lazy Fat Paopla." Also recorded many fine streight-ahead pop/rock records. Still around.

9-63 7-64 10-64	Jo-Anne/ Cell Up the Groups/Pt. 2	Columbia D Columbie D	B 7317	NR NR
	Coma to the Dance/Choose Me Tonight	Columbie D	B 7375	NR
2-65	The Hand of Johann Strauss/She's the On			N8
4-65	Pop Go the Workers/Pt. 2	Columbia D		Epic 9835
10-65	It Was a Very Good Yaar/Worry and Wond	lei Columbia	DB 7698	NR.
12-65	Meiry Gentle Pops/	Columbia D	B 7780	NB
4-66	Round the World Rhythm & Blues/			
	Where Thera's e Will	Columbia D	B 7884	NR
6-66	Every Night/	O O O O O O O	0 ,004	*****
	Doing What She's Not Supposed to Do	Columbie D	D 7022	NR
11-66	Undai New Menegement/Madley	Columbia D		NB
3-67	Lazy Fat People/In the Night	Columbia D		
9-67	Here Come tha Bees/It's e Sin			Decca 32160
6-68		Columbia D		NR
	I Will Never Marry/Cold in My Nose	Columbia D		NR
10-68	An Olympic Record, pts. 182	Columbie D	B 8485	NR
8-69	Love and the World Lovas With You/			
	Along Ceme Those Summar Days	Columbie D	B 8612	NR
8-72	You're All I Need/Nothin' Doin'		(PS)M	aicury 73302

Columbia SX 6007(E) Cell Up the Groups - Columbia SX 1648(F) Scribed - Columbia SX 6176



104.1		
JOHN	N BARRY SEVEN: Bairy led this	s instrumental rock combo for awhi
	befora beco	ming a leading composar of mov
\$COLES	Appearad in film 6.5 Special (1957).	S =
7-58	Bee's Kneas/Ferrago	Perlophona
7-59	Christelle/12th Straet Reg	Parlophone
	Vendetta/The Danny Scipio thema	CBS 2390 1
	Bluebeiry Hill/Never Let Go	Parolphone
?-60	Beet For Beatniks/Big Falla	Parlophone
2-60	Hit and Miss/Rockin' Already	Pariphone
9-60	Walk Don't Run/I'm Movin' On	Parlophone
12-60	Black Stockings/Gat Lost Jack Frost	
2-61	Wetch Your Step/Twist is	Parlophone
11-62	formed Read They (B)	Pailophone
?-63		Columbia DB 4898
:-03	The LondonTheme/Elizabeth	Ember 183
	Megnificent Savan/Skid Row - Columb	ia DB 4598
	007/From Russia With Love Fmber	181
	Zulu Stomp/Monkey Faethers Embe	ei 185

SANDRA BARRY: "Really Gonne Shake" featured has backing group the Boys, who recorded on their own and then became the Action.

7-64	Raelly Gonna Shake	Dacca	
1-65	We Were Lovers/The End of tha Line	Pye 7n 15753	Parkway 943
4-65	Question/You Cen Teke It From Me	Pye 7n*15840	Parkwey 954
5-66	Stop Thief/I Won't Try and Change Your I	Mind Pya 7n 17102	NR
		-	

#### TONY BARRY:

7-66 When You're In Love With a Girl/Oh, My Lova Decca F 12431

BATS	<ul> <li>Irish group producad by Mickie Most</li> </ul>		
12-64	Accept It/Lovers Lie Sleeping	Columbia DB 7429	NR
12-66	Listen to My Heart/Stop Don't Do It	Decca Dacca F 22534	NR
2.67	You Look Good Together/You Will Now	, Wont You Daces F 22568	NR
	Listen to My Heart/You Look Good Tog-	ather NR Perro	t 40013
5-67	Hard to Get Up in the Morning/Take Me	As I Am Decca F 22616	NB
	LP: Ireland's Greatest Sounds - Ember	2034(E): Paople Like You:	On the
	Waterfront		

BAYTOWN SINGERS: Folk group
6-65 Walking Down the Line/Let My Feel Fall on the Ground Decce F 12160
BATS: (Garmany) Discure Germen beet group
LP; Center of Beat - Brunsxwick 2654 501(Gr); Oh Carol

GEORGE BEAN: Andrew Loog Oldhern formad Andas Sound in 1963 end Bean's was the first release, on Decca. Later known as Georga Bean & the Runners, subsequently becama Trifle on Liberty end Dawn. Baan died in 1972. His exaggerated beat version of "Onward Christian Soldiers" was a lighlight of Provilege.

10-63	Secret Lova/Lonely Weekends	Decca F 11762	MR
5-64	A Sed Story/Fi Um Ei	Decce F 11922	London 9685
9-65	Why Must They Criticiza/She Be	longs to Me Decca F 12228	NR
6-67	Cendy Shop is Closad/Smile from	n Seguin CBS 2801	NR.
	Will You Be My Lover/It Should		
	LP: Privilege soundtrack - Uni	73006(A) HMV CSD 3623(E)	: Jerusalem;
	Onwerd Christien Soldiers		
	Bring Back Lovin'/Floatin'	Decca 3374(Fi)	

BEAN & LDOPY'S LOT:

6-66 Haywire Parlophone

BEAT BOYS: (Sheffield) Ronnie Caii (bass/vocals), Mel Giundy (lead), Kenny Powell (rhythm/vocals) Ronnie Sims (diums) Alan Paikinson (guitel/vocels). Producad by Joe Meek.

10-63 That's My Plan/Third Time Lucky Dacca F 11730 NR



BEAT MERCHANTS:

(Manchester) "So Fine" is an intalesting end eccentric beat treetment of the lock standard.

9-64 Pretty Face/Messin' With the Man Columbie DB 7367 NR
2-65 So Fine/She Said Yaah Columbie DB 7492 NR
4-65 So Fine/FREDDIE & DREAMERS - You Wara Meda for Me Tower 127

?-64 ?-64 ?-69 NB

12.70 4.73 4.73

BEATHOVENS: (Germany) Several hits & at least 1 LP in Germany,

Thera are a lot of Beatles discographias on the market,

all more complete than we could hope to be in this limited space.

We particularly recommend All Together Now Issa book reviews this Issual for track listings to all EPs and LPs. For details on minor label variations (of which there are scorasi wa recommend a pamphiet available from Wayne Rogers, 4919 Lord Byron Rd, Wilmington, N.Carolina, 28401. The listing at hand, though merally skeleral, will at least serve as a handy checklist.

	t serve as a manuay crockingt.		
1-62	My Bonnie/The Saints (w/Tony Sheridan)	Polydoi 66-833	
4-62	My Bonnie/The Saints (as Tony SHeridan &	the Beat Bios.I	Decca 31382
1.63	Please Please Me/Ask Me Why	Parlophone 4983	VJ 498
4-63	Erom Me to You/Thank You Girl	Pailophona 5015	VJ 522
8-63	She Loves You/I'll Get You	Pailophone 5055	Swan 4152
11-63	I Want to Hold Your Hand/This Boy	Parlophona 5084	NR.
1-64	I Want to Hold Your Hand/I Saw Her Stand		Capitol 5112
1-64	My Bonnie/The Saints (w/Tony Sheridan)	NR	MGM 13213
1-64	Please Please Me/From Me to You	NR	Va 581
1-64	Sweet Georgia Brown/Nobody's Child	1413	471.201
, 0	Iw/Tony Sheridani	Polydoi 52-906	NR
2-64	Why/Cry For a Shadow Iw/Tony Sheridan)		MGM 13227
3-64	Twist and Shout/There's a Place	NR	Tollie 9001
3-64	Can't Buy Me Love/You Can't Do That		Capitol 5150
3-64	Do You Want to Know a Seciat/Thank You		VJ 587
4.64	Love Me Do/P.S. I Love You	NR	Tollie 9008
5-64	Sie Liebt Dich/I'll Get You	NR	Swan 4182
5-64	Ain't She Sweet/If You Lova Me, Baby	1111	O 17411 - 1102
	(w/Tony Sheridan)	Polydoi 52-317	Atco 6302
7-64	Ain't She Sweet/Nobody's Child (w/Tony 5		Alco 6308
7-64	A Hard Day's Night/Things We Said Today	Darlochena 6160	NR
7-64	A Haid Day's Night/I Should Have Known I	Parioprioria 3100	Capitol 5222
7-64	I'll Cry Instead/I'm Happy Just to Dance Wi	th Vou NP	Capitol 5234
7-64	And I Love Hei/If I Fell	NR	Capitol 5235
8-64	Do You Want to Know a Secret/Thank You		Oldies-45 149
8-64	Please Please Me/From Me to You	NR	Oldies-45 150
8-64		NR	Oldies-45 151
8-64	Twist and Shout/There's a Placa	NR	Oldies-45 152
8-64		NR	
10-64			Capitol 5255
		Parlophone DP 562	
2-65		Parlophone 5200	Capitol 5327
2-00	Eight Days a Week/I Dont Want to Spoil the	e Maity NR	Capitol 5371

Ticket to Ride/Yes II Is Parlophone 5265 Capitel 5407 Help/I'm Down Yesterday/Act Naturally 7-65 Pailophone 5305 Capitol 5476 9-65 NR Capitol 5498 Capitol Starline 6061 10-65 Twist and Shout/There's a Place Love Me Do/P.S. I Love You 10-65 NR Capitol Starline 6062 Capitol Starlina 6063 Please Please Me/Erom Ma to You NR
Do You Want to Know a Secret/Thank You Gill NR 10-65 Capitol Starline 6064 10-65 Roll Over Beethoven/Misery NR Capitol Starline 6065 Boys/Kansas City NA Capitol Starline 6065 We Can Work it Out/Day Trippal Nowhere Man/What Goes On 12-66 Parlophona 5389 Capitol 5555 2-66 NR Capitol 5587 5-66 Paperback Writer/Rain Pailophone 5452 Capitol 5651 8-66 Yellow Submarine/Eleanor Rigby Pailophona 5493 Capitol 5715 2-67 Penny Lane/Strawberry Fields Egrever Parlophone 5570 Capitol 5810 7-67 lan Parlophone 5620 Capitol 5964

All You Need is Lova/Baby, You're a Rich Hallo Goodbye/I Am the Walrus 11-67 Pailophone 5655 Pailophona 5675 Capitol 2056 Lady Madonna/The Inner Light Hey Jude/Revolution 3-68 Capitol 2138 8-68 Hey Jude/Revolution
Gat Back/Don't Let Ma Down
The Ballad of John and Yoko/Old Brown SHoa Apple 5786
Apple 2654
Apple 2654 Apple 2276 Apple 2490 4.59 5-69 Apple 2531 Apple 5814, 2654 Come Togethai/Something Let II Be/You Know My Nama 10-69 3.70

ILook Up My Numberl Apple 5833 5-70 The Long and Winding Road/For You Blue NR

Apole 2764 Apple 2832





My Bonnie - Polydor H 21-610(E)
Twist and Shout - Parlophone gep 8882(E)
The Beatles' Hits - Parlophone gep 8883(E)
The Beatles (No. 1) - Parlophone gep 8883(E)
All My Loving - Parlophone gep 8891(E)
The Beatles - VJ 1-903(A)
Four By the Beatles - Capitol EAP 2121(a)
Long Tall Selly - Parlophone gap 8913(E)
Hard Day's Might (No. 2) - Parlophone gap 8920(E)
Hard Day's Might (No. 2) - Parlophone gap 8924(E)
4 By 4 - Capitol R 5365(A)
Beatles For Sala - Parlophone gep 8931(E)
Beatles For Sale (No. 2) - Parlophone gep 8938(E)
The Beatles' Million Sellers - Parlophone gep 8938(E) 7-63 My Bonnie - Polydor H 21-610(E) 7-63 9-63 11-63 2-**64** 3-64 5-64 6-64 11-64 12-64 2.65 4.65 The Bearles' Million Sellers - Parlophona gep 8946(E)
Yesterday - Parlophone gep 89481E1
Nowhere Man - Parlophone gep 89521E1
Magical Mystery Tour - Parlophone SMMT 1/2 12 EPSI(E) 12-65 3.66

IAt least 4 compact EPs/jukebox EPs were issued in the US by Capitol, and United Artists also released 2 promotional EPs, one for Hard Day's Night and one for Let It Be. None of these were officially available to the public.)

Please Please Me - Pailophone PCS 3042[E]
Introducing the Beatles - VJ 1062[A]
With tha Beatles - Pailophone PCS 3045[E]
Meet the Beatles / Capitol ST 2047[A]
Introducing the Beatles - VJ 1062[A] second version
The Beatles With Tony, Shandan & Guests - MGM SE 4215[A]
Jolly What! The Beatles & Frenk Ihald - VJ 1085[A]
Sacond Album - Capitol ST 2060[A]
The Beatles' First [W/Tony Sheridan & others] - Polydol 236-201[E]
A Hard Day's Might [Soundtrack] - United Artists UAS 6365[A] 9-62 7-63 11-63 1-64 2.64 4-64 5-64 6-64 A Hard Day's Might (soundtrack) - United Artists UAS 6366|A|
A Hard Day's Might - Pallophona PCS 3058|E|
Something New - Capitol ST 2108(A|
The Savage Young Beatles - Savage BM 69(A)
Hear the Beetles Tell All - VJ PRO-202|A| 7.64 7-64 8-64 10-64 The Beatles vs. the Four Seesons - VJ VJDX 30(A) Ain't She Sweet -(w/Tony Sheridan & others) - Atco SD 33-169 (Al Songs, Pictures & Stories of the Fabulous Be≡tles - VJ 1092(A) 10-64 The Beatles' Story - Capitol STBO 2222(A) Beatles For Sele - Pailophone PCS 3062(E) 11-64 12-64 Beatles '65 · Capitol ST 2228(A)

The Early Beatles · Capitol ST 2309(A)

Beatles V · Capitol ST 2358(A)

Help1 · Parlophone PCS 3071(E) Capitol SMAS 2386(A) 12-64 3-66 6-65 8-66 Hefpl: Fallophone PCS 307HEI Capitol SMAS 2386(A)
Rubber Soul - Pallophone PCS 3075(E) Capitol ST 2442(A)
Yesterday...And Todey - Capitol ST 2553(A)
Revolver - Parlophone PCS 7009(E) Capitol ST 2576(A)
This is Where it Started (w/Tony Sheridan & others) - Metro MS 563(A)
The Amazing Beatles (w/Tony Sheridan) - Clarion 601(A)
A Collection of Beatle Oldies - Parlophone PCS 7016(E)
Sgt. Repper's Lonely Hearts Club Band - Parlophone PCS 7027(E) 12-65 6-66 8-66 8-66 10-66 12-66 6-67 Sgt. Repper's Lonely Hearts Club Band - Parlophone PCS 7027(E) Capilol SMAS 2653(A)
Magical Mystery Tour - Capilol SMAL 2835(A)
The Bestles - Apple PCS 7067/8[El Apple SWBD 1011Al Yellow Submarins - Appla SW 153(A) Apple PCS 7070[E) Abby Road - Apple PCS 7088[E] Appla SO 383(A) Hey Juds - Apple SW 385[A]
The Bestles - Circa 1960 - In the Beginning - Polydol 24-4504[A) Let It Be - Apple PCS 715[E] Apple AR 34001(A)
The Bestles - Circa 1960 - In the Beginning - Polydol 24-4504[A) Let It Be - Apple PCS 715[E] Apple SR 3403(A) Apple PCS 717[E]
The Bestles 1967-1970 - Apple SKBO 3404(A) Apple PCSP 718[E] 11-67 11-68 1.699-69 2.70 5-70

BEATMEN: [Nottingham] 5-piece: 3 guitais,sax,drum, Bill Mosely,vocals 7.64 You Can'l Sil Down/Come On Pretty Babe Pye 7n 15659 Now the Sun Has Gone/Pleasa Believe Pye 7n 15792



BEATSTALKERS: (Scotland) Eddia Campbell, Ronnia Smith. Joe Gaffney. Tudge' Williamson, Produced by Denny Cordell,

	David Bowla Wrota threa (	of their CBS singles.	
10-65	Mr. Disappointed/Everybody's Talkin	-	
	About My Baby	Decca F 12259	
3-66	You Bettai Gal a Hold On/Left Hand Right	Dacca F 12352	Press 5001
8-66	A Love Like Yours/Base Line	Decca F 12460	NR
5-67	Ain't No Soul/My Ona Chance to Make It		NR
12-67	Sugar Chocolate Man/Silver Tree Top Scho	ol for Boys CB\$ 3105	
6-68		CBS 3557	NR
1-69	When I'm Five/Little Boy	CBS 3936	NR
	I'm With You Girl		

NA

NR

NR

NR

#### SUZY BEE & THE STORMSVILLE FIVE:

BELFAST GYPSIES: K. McLeod, M. Scott, Jackie McAufey, P.J. McAuley Gloup formed by ax-Them members after Van Morison split, Vocalist was brilliant at imitating Van's vocal style, and group's records were fai better than those of any of the other imitation Thems 9-66 Secret Police/Gloria's Dream (Round and Round) Loma 2051 Loma 2060

12-66 Portland Town/Paople Let's Freak Out

LP: Belfast Gypsies - Sonat Grand Pnx GP 9923(Sw)

GARY BELL:

Is This What I Get For Loving You Baby/ 7.66 To Keap You CBS 202334 NR 4.67 Leave t to Ma NR

GRAHAM BELL: Later in Skip Bifferty, Bell & Arc, & as solo artist in '70s. How Do You Say I Don't Love You Anymore Polydor 56 067 NR 5-66

MADELINE BELL: Top session backup vocalist, later in Blue Mink. Status Quo we'a har backing group at ona point. "I'm Gonna Make You Love Me" was Top 30 in US. Continued to record sporadically into the '70s.

Daytime/Don't Cry My Heart Columbia DB 7512 What the World Naeds Now is Love/I Can't Wait to See
My Baby's Face
Philips BF 1448 11-65 My Baby's Face

Don't Come Running to Me/I Really Got Carriad Away 7-66 Philips BF 1510

One Step at a Time: You Wont See Me Philips BF 1510
Climb Every Mountain/It Makes No Difference Now Philips BF 1596
Pictura Me Gone/Go Ahead On Philips 1611 8-67 10-67 NR I'm Gonna Make You Love Me/Picture Me Gone NR Mod 1007, Philips 40517
I'm Gonna Make You Love Me/ Philips 1656 NR 1.68

4-68 7-68 Thinkin' Philips 1688 Hold It/What Am I Supposed to Do 11-68 Philips 1726

Dance Dance Dance/It Happened Overnight Pye 7n 45576 2-76 Bell's A-Poppin' - Philips BL 7818IE)

Doin' Things - Philips BL 7865(E) 2.68 I'm Gonna Make You Love Me - Philips 600-2711A) Madeline Bell - Philips 6308053(E) 7-68

BRIAN BENNETT & THE HI-FIS:

t1-67 Slippery Jim de Grize/Canvas

STEVE BENBOW:

Gallows Pole/I Can't Tell

Former Shadows drumme Columbia DB 8294

Columbia DB 7691

CLIFF BENNETT: Enduring singer, always popular but never quite a star.

Started 1960 with the Rabal Rousars: Dave Wendells,
Bobby Thomson, Maurice Groves, Sid Phillips, Roy Young, Mick Burt, Nicky
Hopkins was a member for awhile in 1962, as was Frank Allen, later of the
Searchers, "You've Got What I Like" is an exceptional Jerry Lee Lewis Imitation by Searchers. "You've Got What I Like" is an exceptional Jerry Lee Lewis Imitation by British standards. Group was managed by Brian Epstein, was tabbed 'London's No. 1 Beat Group' in 1962, but waited a long tima for their break. Didn't make Top 50 until "One Way Love" hit #12 in 1964. After more releases, all flops, thay had their first Top Ten entry with tha Beatles song, "Got to Get You Into My Lifa." It was their last big hit In 1970, Bennett disbanded the Rebel Rousers and formad Toe Fat, a progressive group which made two LPs. Toe Fat had no success and broke up, after which Bennett lormed the Rebel Rousers again, then went back to Toe Fat with a single (10-72) on Chapter One, then quit again, Still active behind the scenes, getting ready for another comeback no doubt.

getting	ready for another comedack no doubt.		
6-61 10-61 7-62 11-63	You Really Got a Hold on Me/Alright	Parlophone 4836 Columbia DB 4895 Parlophone R 5080	Capitol 4621
3-64	Everybody Loves a Lover/My Old Stand By	Columbia DB 5046	Ascot 2146
4-64 9-64 10-64 3-65	Got My Mojo Working/Beautiful Dreamer One Way Love/Slow Down One Way Love/I'm in Love with You I'll Take You Home/Do You Love Him?	Parlophone R 5119 Parlophone R 5173 NR Parlophone R 5229	NR Capitol 5309
4-65	If Only You'd Reply/Three	r dispriorio in diazo	
8-65	Rooms With Running Water I Have Cried my Last Tear/As Long as	Pailophone R 5259	Amy 930
		Pailophone R 5317 g Tonight - 8 5406	
3-66		Pailophone R 5466	
9-66 11-66	Got to Get You Into my Life/Baby Each Da Don't Help Me Qut/Never Knew		ABC 10842
	Lovin' Could Be So Doggone Good	Parlophone R 5534	
2-67	I'll Take Good Careof You/I'm Sorry	Parlophone R 5565	
5-67	Use Me/I'll Be Thare	Parlophona R 5598	
4-68	You're Breaking Me Up/I Hear Her Voice	Parlophone R 5691	
7-68	Good Times/Lonely Waakends	Parlophone R 5711	
9-68	One More Heartache/Nobody Runs Forever	Parlophone R 5728	
12-68	Back in the USSR/This Man	Pailophone R 5749	
7-69	Memphis Streets/But I'm Wrong	Parlophone R 5792	
5-71	Amos Moses/Movin & Travellin' On	CBS 7231	
10-75	Got to Get You Into My Life/Working My		
	Way Into Your Heart	Alaska 1013	NR
EPs:	Try It Baby - Pailophona (E): Clary Bout N	Av Rahv/Shoor/Try I	t Rabu/Da it

Baby - Pailophona (E): Crazy Bout My Baby/Shoes/Try It Baby/Do it Right

Parliophone(E): My Sweet Woman/Whola Lotta Woman/We're Gonna Make It/ Waiting at the Station

Cliff Bannett & the Rebel Rousors - EMI PMC 1242IEI Drivin' You Wild - Regal 1039(E) MFP 1121IE) Got to Get You Into Our Life - Pailophone 7017(E) Cliff Bennett Branches Out - EMI PMC 7054(E) Rebellion - CBS 64487(E) ?-64 7-66

1-67

7-71



Cliff Bennett

• Madelina Bell

Decca 12024

LEE	BEN	INE	Ħ	ŧ.	TH	Е	SUN	ILINERS:	
11-6	4 P	COL	Raz	shi	ıole	П	01/5	ino	

BARRY BENSON-Was once P.J.Proby's haildlesser, apparently as impressive

was once P.J.Ploby's halidlessel, apparently as impressive a credit as one neaded to make records during the Beat explosion. "Cousin Jane" is tha Troggs number. 6-66 Stay a Little While/That's Foi Sure Parlophone R 5446 NR 8-66 Not a One-Gill Guy/Sunshine Child Parlophone R 5544 NR 12-65 Always Waltin'/My Friend and I Parlophone R 5544 Parlophone R 5544 Parlophone R 5578 Page One 034 NR

GARY BENSON:

Unpredictable Journey/His Homecoming Tiffany/Whenever I'm Away From You 5-66 Pye 7n 17106 State 16

KENNY BERNARD: Recorded originally with the Wranglers, then as solo. Appeared in 1ilm Be My Guest (1965). Biggest hit was a cover of Sir Douglas' "The Tracker,"

Somebody Help Me/Who Do You Think I Am Pailophone R 5224
Doobie Doo/Moonshine Pailophone R 5275
The Tracker/You Gotta Give Pya 7n 15920 4-65 8-65

Nothing Can Change This Love/What Love Brints Pya 7n 17131 Hey Woman/Ain't No Soul Pya 7n 17233 C Compass 12-66 Pya 7n 17233 Pya 7n 17284 Compass 7002 3-67

I Do/Isn't That a Good Idea Pya 7n 17284
Somebody/Pity My Foet CBS 2936
Victim of Perfume and Lace/Change is Gonna Come CBS 3860 8-68

(Wranglers without Kenny Barnard) Little Liza Jayne COmpass 7001 London

DAVE BERRY: Berry was part of the aarly London R&B scene, with his group the Cruisers, but had his biggost success with "The Crying Game" (notable for its innovative Jimmy Page guitar solol and othar ballads ("This Strange Effect", written by Ray Davies, was one of the biggest sellers in Holland's history). In live performance, the 6'7" Barry's bizarre serpentine gestures attracted soma, repellad others. Many hold he should have bean a much bigger star than he was. Appeared in film *The Ghost Goes Gear* (1966).The Cruisers were Frank White liead! Atan Taylor Irhythm) Petor Cliffe Ibass) and John Riley (drums). White racently resurfaced as leader of the Frank Whita Band.

10-63	Memphis, Tennessee/Tossin & Turnin'	Decca F 11734	NR
1-64	My Baby Left Me/Hoochie Coochie Man	Decca F 11803	NR
4-64	My Baby Left Me/Memphis, Tennessea	NR	London 9666
5-64	Baby It's You/Sweet and Lovely	Decca F 11876	NB
8-64	The Crying Game/Don't Gimma No Lip Ch		London 9698
11-64	One Heart Between Two/You'ra Gonna Ne		
4-65	Little Things/I've Got a Tiger By the Tail	Decca F 12103	NR
8-65	This Strange Effect/Now	Decca F 12188	London 9781
10-65	I'm Gonna Take You There/Just Don't Kno	ow Decca F 12258	NR
2-66	If You Wait for Love/Hidden	Docca F 12337	NR
7-66	If You Wait for Love/Hidden Mama/Walk,Walk,Talk,Talk Picture Me Gone/Ann	Decca F 12435	NR
11-66	Picture Me Gone/Ann	Decca F 12513	NR
12-66	Picture Me Gone/Baby's Gone	NR	Pairot 40010
3-67	Stranger/Stick By the Book	Decca F 12579	NR
8-67	Forever/And I Have Learned to Dream	Dacca F 12651	NR
11-67	Just as Much as Ever/1 Got the Faaling	Decca F 12739	NR
4-68	Do I Figure in Your Life/Latisha	Decca F 12771	London 20038
4-69	Huma-Lama/Oh What a Life	Decca F 12905	NR
3-70	CHANGE Our Minds/Long Walk to D.C.	Decca F 12999	NR
10-70	Chaplin House/Trees	Dacca F 13080	NR
2-72	Movin' On/Don't Bring Me Down	CBS 7780	NR
7-74	My Baby Left Me/Memphis, Tennessee	Decca F 13524	NR
10-75	The Crying Game/Don't Gimme No Lip, Ch	ild Dacca F 13608	NR
EPs:	Dave Berry - Decca dfe 860I(E): Me-o-my-o Me/Ella Speed Can / Get It from Y ou? - Decca dfa 8625		

stand/Always Always/He's With You

Dave Berry - Decca LK 4653(E)
The Special Sound of - Decca LK 4823(E)
One Dozen Berrys - Ace of Clubs 1218(E)
Sixty-Eight - Decca LK 4932(E)
At the Caven - Decca LK 4597(E): Little Queenie; Diddley Diddley Daddy
Rhythm and Blues - Decca LK 4616(E): Not Fade Away; You Better Move On; Diddley Diddley Daddy

THE "B" LISTINGS WILL BE CONCLUDED NEXT ISSUE





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## THE WORLD'S FIRST COMPREHENSIVE POPAND ROCK M RECORD COLLECTOR'S PRICE GU

#### The Record Collector's Price Guide Edition By Jerry Osborne

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SATE TIME GASE RSE TOWN GOOD CREAT The "Price Goods" will be	ADDITIONAL MICEGO			999
a mest for your 4124 facation formal the ourse available with	or HING			<u> </u>

WHO PUT THE BOMP



#### BOSSTOWN REVISITED

Hate's some stuff to fill a lew gaps in the Boston article Hate's some sturing that he we gap in this bostonian table. First let me stress the delight I have in looking back on my copies of New England Toen Scane magazins (latar takan over by Barry Glovsky who changed it to Fusical). The '67 issues were pradominently. New England-oriented with only local groups mant oned. In 1968 they switched to the San Frencisco Sound, tho only local stuff being coverage of Boston as tho "naxt San Frencisco" I can't ballava anyone avai Iall Ior the Myth of the Boston Sound, but They did. Tho magazina also had a light connection with Corna On Strong bevaragas, a youth-oranied sold drink company with flavors like Tanrarindo, chimoto, and guanabama. I might also note thet it was probably the only magazine ever to raview the Faine Jade

Concetting radio, Joel lorgot to mention Carl do Suze's Solidoguoy on tha Twist on WBZ tecords. The Lost were grest. I romomber seeing them and rho Romeins roger hot et the Boston Tea Party. I know there must be lapsa around as that Tea Party taped olmost everything. Ted Myors end Kyle Garrehan went to Chameleon Church from the Lost before Garrehan went to Chameleon Church Irom the Lost before Myers went to Ultime ta Spinach, not el tei. Also in CHemaleon Church was Chovy Chase, lator of tho Netional Lempoon LPs and now a regular on Saturday Night Live Irhe NBC 11 30 Sat show, not Howerd Cosell's). Grass Menegerie, as mentronad, included a couple of Losts end Doug Yulo lator of the Velvets. Yule started out in a group called Thoa Argo Ilormerly Argonaus) who wore lima and included Bill Colby who later went so to play have for Jus A the Armoricans.

on to play bass for Jay & the Arnoricans.

The Improper Bostonians had another simple. "Wa'ro Gonna Mokelt"/"You Mada Me a Gion!", label unknown. The Pondoras woromantioned as an all-girl group who played their own instruments. Don't forgot Borogrovos Ltd, and the Poppernint Conspiracy who were also all-girl conliguratrona. Poppornnit Conspirator wino word also airgin configurationa. Rogarding Connocticut, one connot lorget the Shandells, whose record of "Srop Your Cryin" on the Music Tawn Isbol wasn't bad if I romembar correctly. Also the Bluebeata singlo is dynomite. The Tidal Waves were I rem York Beach, Maino. To book up for a mmuta, Ultimate Spinach had Jeff Skunk Boxtor as a membal for awhifa, coming I rom a group called Faith that also gave us Jimmy Thompson of Buttor. Buffet was one of Ilrose throo-man Irios (compare the name with Croam) that

Inose throo-man inose totmpere the handrox.

New Hompshire gove us the Spirit of Now who had a smglo called "Sun Also Rises." The What Four had two singles on Fleetwood. "Don't Laugh","Morshmallow Orcom" and "Bascmont Walls" (2. Universal Sounds hod Oroom" and "Basemont walls 7: Universal southers for the New York based Nola labol. The Shadows Four had a single of "I'm Bogging You." Tony Comigliart had Ihiea or four singles, mostly becked by Lloyd Baskin (later of Sostrain) and some members of the Myddle Class The Bagatelle had lour guys from a black gospal greup called the Mandrell who retained to the name as a soul group called the Mandrell who retained to the name as a soul group called individual who to tained by most interest as a serial to the Bagottella broks up. The Bagottella broks up. The Bagottella broks was to do the soundtrack to an Allen Ginon (who?) move called Parachute to Parados according to Crawdaddy! at that time Joel is right when his says the Bostonians were quite

lorgattable. The only real thing I know about them is that they iorgattable. In a only roal Ining I know about thom is that they work he house band for o club of the some nama for awhite. Thore were also a couple of singles on Saville by the Ragamullins, who it memory serves were termenty. The Lords and the Lodies.

Many collectors search dasperataly for the Frumious Bandersnatch EP from Beikaley. There was also a Frumious Bandersnotch From MIT that had a single out at the same time. - Fronk Brondon

#### ROOTS OF LELAN ROGERS

I was interasted to ses your story on Roky Etickson. As you know, I was running Hanna-Barbero records in 1966, and I made a doal in Houston to pick up "You're Gonna Miss Me" from the Contact labet, and sign the group to HBR I really balleved in I halp roup, and had convinced Henna & Barbera to do an sil-out pueh on tham. I was so into if I hat we made I ha deal on tho spot, on e Saturdoy whan we can't get a lawyer. So it was a handshako deal and I called LA and hed them make e master oil The Contact record and rush it ovar to the pressing plent. We kep i the ptent going all weekend on that record, just to get rt out in a hurry.

to get rt ou! in a hurry. You mado one mistaka in tho story, end I hat was in saying that Lelan Rogers owned IA. The reel ownar was a guy nerned Kan Skinnor, who raprasanted a group of oil men. Lolan had livad in Texas, but all tha Ilma ho was in LA, working for AB M. They'd thing the I had the subsidiery I labal specializing in R&B, but he I ouled it up somehow and got Ilred. All ar wa'd gono snd pressed up all those records, Skinner showed up in my office with Rogars, and told ma I hal unless I hired Lelan as my netionel promotion men. I ha deel was off. I alteady had e good promo man end I didn't liko the way I hey did business, so I cellad the deal off. We callad the racords back. The only place I cellad the deal off. We called the racords back, the only place the HBR pressings got out was Florida. After that it cerns out on Internetional Artists, and apparently Lelan want back to on internetional Artists, and appareinly Learn want back to Texas with Skinner and ended up unning IA. I usad to gat calls all I ha timo I rom I he guys in the Elevators, wanting me to get tham out of the deal, but there was nothing I could do. I don't know where Lelan is now, but efter he loft IA he want to work for Sholby Singtaron in Neshville. Shistby put him in charge of a new label called Silver Fox. The label was nemad for Lelan. who ss Roky saye'n your story, had silver hair which ha wora in a big pompedour.

Tom Avars

#### WHEELS ORIGINS

I can provide some into on the Whoels. Two of the members, Dorrick on Armstrong, put out on LP in England 3 years ago on ASM, called Looking Through. Both crooniginally from Boll ost but I'm not sura if the Wheels were firsh. At any rate, rhoy ployed clubs mainty in the north of England.

— Bernard Watta

Springfield, MO

#### THE FINAL WORD ON KING USZNIEWICZ

To clear up the great 'snevitch controversy once & Lor all, let mostart by saying whoevor Loo G. Graphousa III is, he eure didn't get his lacts straight. As president of the I-Shot/Police lomily of labels fhomo of such finely honed artists as King Uszniswicz, Logjam Lurch & tho Turkoynecks, Ot. Earwax & His Bluos Surgaons, Ine Bops Rabbit Revuo, Keen Slave & The Teens, Sagebrush Phil & the Wild Dogs of Kenrucky, Rick Kay & tho Shadas of Today, and of course our resident party rocord comedian, the Howlin' Bananah I le Turnish tha following porsonnel listing for both aidoa of 1-Shot

SURFIN' SCHOOL: King Usznrowicz (lead guitar & tenor sax I Leigiam Luich Pattorson Illaad giritar Abockup vocal) Jay Froy (rhythm guitar) Doctor Earwax (bass & backup vocal) Bob Nalli (drums).

vocall Bob Nalli (drums).

CRY ON MY SHOULDER, King Uszniowicz (laad vocal & tonoi sax) Logiom Lirich Pottorson (lead guitar & comments) Joy Frey (rhythm guitar) Billy Loo Smoll (electric pionu) Randy "Jozzbo" Ackley (boss & Tailend commont) Shub Blootz Idiums).

I hope this clears up most of the questions for your readers, and by the woy, yes only 100 copics were pressed, which have been distributed thru the 1-Shot Record Club mombers & droppodoff at selected Goodwills and Salvation Army thrill stores across the US. - Cub Koda Manchoster, MI

(Seo"Juka Box Jury Jr" for a full report on the activitias of 1-Shot/Police Records, a Truly exciting new company, whose releases incidentally are all available thru BOMP!

#### SOONER OR LATER THEY ALL TURN UP ....

Noticed your review of the Swodish group Syonno & Lotte I suppose you know this is Svenne Hedlund, formar lised singer of the Hap Strais, and Cherlotto, one of the guist the Shorrys (of "62 "Pop-Pop-Popeya" Tamo) who stayed on in Sweder effer a rour and mainted Svenne?

-Anders Ek

#### FROM THE HORSE'S MOUTH

FROM THE HORSE'S MOUTH
Some comments on your lest issue: The Aztacs ware not Billy Thorpe's group, they were the house band et the Ad Lib club. Megan Davies of the Appleacks wes not Rey's signer Tho Johnson Bothers ware intentical Negro twins, they still write songs in LA. Alonzo Willis of the Spets wrote "Mir Peppermint Man"; he also wrote "The Roach" by Geno & Wendell. The Sons of Adam were named by me. The picture you ron with the San Joaquin story was actually taken in LA, the bend included Michael Lloyd end John Paril Johns.

—Kim Fowlay

Kim Fowlar Hollywood, CA

#### OUR MISTAKE

After reeding my alticle (Songs They Never Sang, BOMP 141 I was surprised to find you'd mantionad "Love of the Loved" as honge reado station promo. I thought I'd mantioned that it was a boolleg, not an official demo.

Chris Fonviolle Wilmington, NC

#### NERVOUS ON THE ROAD

I just picked up a copy of the latest BOMP in the dressing room of the Smiling Dog Saloon here in Cleveland, where I'm undargoing various dopths of misery and joy es manager of Starry Eyad & Laughing. Glut I concest devouring every word, cover to cover as usual, I pamo across a reference to the single by Bryan & the Brunollas. If you're intorested in some useless intermetical bour Library between the control of the single by Bryan & the Brunollas. If you're intorested in some useless intermetical bour Library between the control of the single between the single boundary. information about Iham, here you era;

They came from Luton in Bedfordshire, which, in view of Vauxhall Motors, is a sort of mini-Datroit, which spawned many bands - confernment responsible the Avangers with Mick Abrohams, The Warriors with Clive Bunker, Tha Reving Cannibals with Graham Waller, alc.

Bryan was Brian Burke, who I know from Luton Grammer School, and the group was formarly known as Bryan & The Hangmon, which HMV changed to e more tastal ut nama.

Hangmon, which HMV changed to e-more 'tastalu' nema. Lead guiterist was a bloko cellad Snip Turnor who lived naar en 'Cutenhoe Rd, Luton, but I can't remomber tha othors.

They were managed by Bryan's ded, and were very popular in local youth clubs and the Dolphin Coffar Ber in Weller SI – The 'in' place of late '64-early '65, I used to run my lolk club there and people liko Donovan would come & play, elso tho Supremae dropped into see whera the local action was when thoy cama to the Odeon on a package tour in Spting 195.

"Jecqueline" was written by two local songwritars who "Jecqueline" was written by two local songwritas writo had high opinions of Ihamselvas, and used to sweep into the Dolphin, swaggoring and stuff, evon the "Jacquoline" was the only thing they aver got onto record. The local peper mad tharn sters. When the singlo lailed, a lot of local pride & hopes went down the drain with it. If predeted a lot of other lailures by locals like Orango Brcycle, Sweet Slagg, etc., etc. I guess Luton naver made it—though Jethro Tull were % Luton and by Blakenon. Blackpool

Clavaland, OH, Oct. '75

[Thanks a bunch, Petel ft's a rare treat thoso days to hear from you. For anyone who isn't already aware. Pete is some-what a legand for having founded Zigzag magazino and kopt it alive against allodds, and in his current capacity as manager of arve against arround, and ministurier in capacity as manager of Stary Eyed is responsible for one of England's most delightful bands. Any BOMP roader who doesn't own both their albums should be ashamed. By the way, Pete, is there anybody in England you didn't go to school with???]

#### SURFITHEORY FOR THE SEVENTIES

Mora into on the eurfing instrumental ecena: Norman Mora into on The suring instrumental scale. Normal Knowles in Morro Bay had Westco Records, in some form of pertnership with Hidet. It was primarily a demonstration lebel for arrplay and sales to lergor record companies, and was in operation I form opprux. '62-'65, Knowles produced o numbor of rocords on Westco and other labels, including GNP. Westco material wes roleased on Del-Fialburns. Their groups included tha Sontinals (including Knowles; Konny Hinkle, who also sang as Konny Kortor and possibly Konny Hill, now in LA and signad to RCA; Tom Numas, now working with Hinkte in LA; John Barbata, later with the Turtles, CSNY, Starship, etc.); tho Revols, tho Conlinentals, and possibly the Impacta

Most of the recording was dono in Watts in an indapand-ent non-union gorgo-studio also used by the Platters, the Moonglows and similar groups. "Church Key" by the Revels was used in a documentary film on Indians living in LA, called

The Exilas, which wen e-priza at Cannes.

For some reason Wasto material seems to have had regional popularity in Pittsburg, including "Over You" by regional popularity in Pritsburg, Including Over 100 by Kenny Hinkle-Kartar-Hill, Most of thasa bancs playod at the Rendezvous Ballroom in Balboa—locally the scene was the Rose Gerden (previously the Peppermint Twist) in Pismo Booch, which used to bring in wiknown British bands like tha Missing Links) on weeknights, turning the weekends over to the surfors. Loter, after the surfing scene was dormant, they occosionally brought in bands like Quicksilver and the Sons of Champlin.

I was stimulated, if not particularly encouraged, by Lisa Fanchor's guest editorial. The current crop of mid-late-teen-agars (14-19) sometimes appear to me to have been guito cruelly cheated generally looyoung to hevo exparianced the '60s when they wate fresh, ill-prepared (although not neces-

sarily too old for whatever revitelization the tate '70s may or sanly too old for whatever revitelization the tele "No may on the ing." On the other hand, maybe they're heving a better time then we ever did—after ell, if something was lost, we're the ones who lost it; if there's something missing, we're the ones who miss it. Indeed, we may be missing somegleet enjoyment that is to be found in these apparently quite dull years just passed. Who knows? Fanchar's assessment of her pears has the ring of uncomfortable truth about it; I look toward in further observations from her.

pears has the ring of uncomfortable truth ebout it; I look torwald to further observations from hei.

Those '60s revivals are starting to seem a bit earle; Dylan's Rolling Thunder Revue, tha Gotdan Hits of the Monkees tour, Rock Scene megazine, the Troggs' comebeck, the still-theoriatical punk revivel, etc., —no matter how fresh, gerwine, spontaneous, substantial, and well-received these things may be, so otten the guiding force behind them seems to be seniorized to the processing the strategy of the still still services. The second services are seniorized to the seniorized that the services level of the thur side. so otten the guiding force behind them seems to be seniorjunior citizens Imid-20s thiu mid-30s) who, whether truly
enthusiestic or merely nostelgic, or both, ere looking for the
Good Old Days. It elmost looks as if we are trying to guide
teenegers into following the paths thet we treveled, es if we
ere trying to entice them into recreating the Sixties. If telso
seems—occasionally—thet we ere trying to convince ourselves that we are stiltyoung. The implications of that are too
demn ewfut to contemplete...!
While wa shouldn't even try to sell the high-schoolers a
used decde, we certainly might insolie them to create an eia

used decede, we certainly might inspire therm to create an era worthy of the name before both generations contract an unnecessary case of terminel respectability. The Monkees tour mey be e heelthy, if lionic step in the light direction. Dolenz, Jones, Boyce & Hart pleyed at Santa Meria High School recently to an audience of less then 500. There may have been no more then e dozen non-teenagers in the audience; there was e surprising number of junior-high-ege kids. The crowd was e sulprising number of jurior-high-ege kids. The crowd was one with virtuelly no direct experience of teenage life in the Sixties. These very gratifyingly uncool kids scieemed throughout the show, grebbed at DJB&H's clothes, tried to putitham off the stegs, denced, cheered, leughed, and generatly put most audiences of 12,000 to shame. It appears thet, among t2 and 13-year-olde et least, the two ex-Monkess—and possibly even moleso tha two songwriters—are once agein teenage hearthhobs. teenege heertthrobs.

The show itself was quite good. Boyce & Hert filled in quite well on beckground vocals; their solo and duet material was good too. Dolenz and Jones were visibly older -- Mickey looked tiled, sad, perhaps bitter; after ell, the wey that our "free and tolerant netion of youth" has continuelly given him and others the sheft must ruin his stomach at teest es much es it does mine; Davy had a 5 o'clock shedow end e iethei thin It does mine; Devy had a bio clock shedow end elether thin face. Tired or not, they sang their asses off. Between the singers, the backup band IBoyce & Hert played ecoustic guitess and keyboards, Mickey even did some drummingland the audience, it was one of the best concerts in my memory; the equat of the Beech Boys toul of a few years ago. And to top it all off, the backup band's lead guitarist, who bore a strong resemblance to Peut MoCertney, turned out to ba none other than Keith Allison! He was introduced and sang "Where the Action Is." Les neiges d'enten, ces sont ioi! (at least it reams that way somatimes! seems that wey sometimes).

Senta Merie, CA

If too have been heartened and somewhat barnused by the current popularity of the Monkees. Their TV show, which is one weekdays here and probably other parts of the country, is much better then I remember it having been, and no doubt hes en effect on the teens who are flocking to the reviver concerts The relavance of this to the issue you take concernnes en effect of the teens who are including to the fewer concerts. The relavance of this to the listue you take concerning the tecycling of the '60's bears further examination. My behalf is thet today's kids are temoved enough from the pre-tudica that surrounded groups like the Monkees, Reiders, and even the Beach Boys in the fale '60's to be able to appreciate the music on its own terms, I elso behave that a lot of kids today, having heald constently how febulous the '60's were, are developing a natural melination to acquaint themselves with the era—all of which, including even most of the Beatles' work before "Hey Jude", is pretty much unknown to anyone under the age of 20 who hasn't consciously tried to educate hirself, fin sure most of us who grew up in the mid-'60's wouldn't mind spending the rest of our fives there—in almost every sense, it was a batter world then we are likely to see again. But that nostaligia factor should be kept separate from afforts to study the music of the '60's and, most important, equaint today's generation with it and point to ways in which the underlying values las opposed to the temporal trappings! the underlying values as opposed to the temporal trappings that worked to make the era's music as transcendently great as it was, can be applied to contamporary music in a manner That can only be beneficief, if think the current popularity of the more memorable artists of the '60s taffects the desire of today's kids to find out whet they were all about, and repre-sents a transitional phase following which, having familiar-ized themselves with it, these kids will in turn be inspired by the izeo tremserves with it, tress kads with furn be inspired by the classics of the past to create classics of their own, isee this asse wholly separate and purely healthy process, entirely removed from the cramming of '60s culture down the throats of early teens in the late '60s and early '70s, a period that resulted in practicelly nothing of musical worth and a generation of disspirited neo-hippies. If things continue as they've been going, f think we mey be back on the right track at fast. What about the rest of you readers, any comments? It would be nice to hear from an actual teenager who attended the Monkees show...



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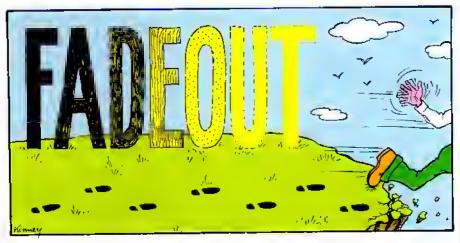
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There's not an awful lot to talk about this time around. I would like to thank all those who respondaround. I would like to infair all mose with disported to our plea for local raps. We now have people in most major cries, and BOMP should be much easier to find from now on. If it's not available in your area, and you'd be interested in helping distribute the magazina and rapresent us in your city, drop us

a line.

One other thing. The we have to do it, rising costs have forced us to raise our prices for the first time in 4 years. Hanceforth, BOMP will be \$1.50 per copy, subscriptions \$8 for 8 issues We're also offaring a %-subscription; 4 issues 10: \$4. encourage all readers to keep their subscriptions up to data; ordering one issue at a time is one thing that has driven our costs up tramendously, with in-creases in 3rd class mail.

Without further ado, then, let's get on with the additions and corrections to pravious issues sent in



#### **BEATLE NOVELTIES**

Phaetons · Beatle Walk - Sehara 103 Jamells · Beatle March/Teats of Joy · Crosley Zacherias & the Tiae Paople · We're All Paul Baarers Viking

Col. Whithedge & Maimaduke Druid • Livarpool Landing • Counsel 050 K. Young & English Muffins Mrs. Green's Ugly Daughtar • Diamond 183

LP: Baatla Buddies - Diplomat 2313 LP: Mersey Beats - Int. Award 237 (same as Design 170) BEATLES AS SONGWRITERS

Step Insida Love - Madalina Ball - Philips LP 7865 IE) It's For You - Mods - Cee-Three 1002

Springwell & Three Dog Night listings should have been under "It's For You", not "Thingumybob"

TRM ADDENDA

Myddi'e Class-Lovin' Season (on Buddah LP Rock and Roll With Buddah, 1970

DUANE EDDY

(additions to Vintaga Years LP)

[additions to virrage reduction 1]

Gigolo's - Swingin' Saints - Daynita 1 [Phoenix]

Jimmy & Duene - Sode Fountain Giil (lecal label)

There is a Mountain/This Town - Reprise 0662

The Satin Hours/Nik Hocky - Reprise 0690

Fleight Train/Put a Little Love in Your Heart - Congress

6010

(with Lee Hazlewood)
Girl on Death Row/Words Mean Nothing Jamie 1158

DUTCH ROCK

There ware so many addenda to our History of Dutch Rock that we've decided to wait and do a major update at some later point. We're still discovering a lint of things ourselves—the full story has yet to he told1

#### DUDES

WACKERS | Hardly Know Her Name/Do You Know the Raason -Elektra 45783

SEGARINI & BISHOP Dear Jesus God, Over Me - Vanishing Point soundtrack Amos LP 8002

MASHMAKHAN As the Years Go By/Day When Wa Ara Free - Epic 10634 LP: The Family - Epic LP 30813

#### INTERNATIONAL ARTISTS

136 - B-side: Thinkin' About Thinkin' 138 - B-sida: Hurry Sundown 141 - B-side: Walkin' Midnight Coffee Braak 104 - also issued as: Frankia Laa - Another Love'l Love the Go Go Girls Contact 5269 - You'ra Gonna Miss Me/Tried to Hide

#### RAIDERS

Louia Louie/Night Train - Sando 101 Tall Cool One/Road Runnar - Gardena
Song Seller/A Simple Song - Columbia 45688
All Over You/Saaboard Line Boogle - Columbia 45698
Jukebox EP: Somathing 's Happening-Columbia 9665
[Happening 68/Communication Ipart 182]/
Happens Every Day/Love Makes the World Go
Round/Fisa
LP: Good Thing - Harmony 30975

#### MICHIGAN

Four Sharps - Doin' the Roostenail/U-44 - Gale 801 Soul Benders - Petals/7 & 7 Is - Phantom 2568 7 and Mysterians - Talk is Chaap/She Goss 10 Chuich on Sunday - Chicory 410

Sami-Colons I? & Mysterians) - Beachcomber/ Sat Aside - Cameo 468

Jamie Coe - The One Who Really Loves You/A Long Time Ago - Enterprisa 5070 Sheffialds - Do You Still Love Me/Nothing I Can Do

- Destination 621 Bel Aires If You Love Me/Ya Ha Be Be -

Discotheque 1004
Ronnie Flay & Repules - Wastin' Your Time/LAm

No One - Cineman 1635
Soul Bandeis - Hey Joe/I Can't Believe in Lova
Rock Garden - Johnny's Music Machine/Love is a
Good Foundation - Capitol 2806

Garden Winds of South Chicago/First Day of My

(same as Rock Gaiden; David Gaddas was a mainter Released singles previously as Frederic on the Phantasm label) ske - Half Page Fadding

Half Pasi End/My Mama JoJa's - Do You Understand Me/I'm Really Sony -United 121569

Tempests - Look Away/Carousel Blues - Fujino 6946 Jay Hawkers - To Have a Love/Send Her Back -

Troyes - Rambow Chaser - Space 7001 Deltion 1228 Troyes - Lova Comes, Love Dies/Help Me Find Myself - Space 7002

Princetons Fiva - Roll Ovar Beethoven/Passing By

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#### **BOMP RECORDS**

Also, in casa you missed the ad on page 43, BOMP has its own racord label, dedicated to bringing you the kind of music major racord companies too often ovarlook. We'va just begun a new serias of EPs - raal 7-inch mini-albums with hard covers and small holes. They sall individually for \$3 each, but with this coupon you can get both for \$51

#### JOHN MENDELSOHN'S THE PITS

These 4 songs present a new side of the former Christopher Milk pop Idol, an advanced concept involving elements of Angloid rock (focc, Spalks) with synthesizars and a trendy disco baat.

•THE CHOIR

We've managed to salvage 5 tracks by this legendary Cleveland band (direct an-cestors of the Raspberries), all previously unialeased. Comes with great pictura cover, showing tham posed with the Yardbirds in 1967!

#### BACK ISSUES

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continued from page 45

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[Beacon Street Union] Eagle · Kickin' It Back to You/Come In, It's All for Free Eagle - Working Men/Brown Heir - Janus 135

(Orpheus) I've Neyer Seen Love Like This/Congress Alley - MGM Bythe Sizeofmy Shoes/Joyful - MGM 14139 13947 Big Green Pearl/Sweet Life - Bell 45, f28

(Wildweeds) And When She Smiles/Paint end Powder Ledies -LP:Vanguard6552 Vanguard35134

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Flight Path - Atlantic 247
Art of Lovin' - You've Got the Power/Good Times Mainsteam 687 Mainstream 687
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Bluebeats - extra Girl/She's the One - Columbia 43760
Boss Blues - Belore the Dawn/So, Go - Direction 101
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The Morning After - Things You Do/It You Love - Tan 201 369/70
Original Sinners - You'll Never Know/I'll Be Home Discotech 100f
Thunderchicken - Wabash Cannonball/Fresh end New Love Big Yellow65 (Portland, MEI Esquires - Shake a Tail Feather/Down the Track - Salem003 (Framingham, MAI Citations - Take Me/Phantom Freightar - University 101 Riteot Spitting - The Kingin You City/Happy Feat - La Fra Black Ravens - Young Love/Wipe Those Teatdops - Bark 201 Sabres - Gnna Leave/It's All in You Mind - Prince 101 Troupe of Love - Raining in the North End/Running Away From Love - Empach001

#### MISC. ADDENDA

Mike 40f0 - Linda Rae - The Time to Love is Now/Mid Summer Night's Dream HBR 5f2 - Reiny Day Peopla - Junior Executive/I'm Telling It To You

HBR 5f6 - Time Stoppers - I Need Love

(Bay Area records)
Twilight 401 - Billy Lane - Little Boys and Girls/All of the Twilight 409 - Lance Hill - What Have I/Swiss Chalet Time Scorpio 406 - B side: I Never Really Knew Tom Thumb & Casuals - I Don't Want Much/I Should Know Varya 10478

Duane t03 - Roy Montague - What's Holding/

Revenue Man

Duane t09 - Roy Montague - Shadow of a Wall/pt.2 People - Ashas of Ma/Apple Cider - Capitol 225t

#### THANKS

Vic Figtar, Danny Benair, Steve Kolanjian, Richard Vancil, Kevin Walsh, Bob Geden, Alae Betrock, Davis Goodrich, Richard Riagol, Don Colonna, & Waganaan, Bruce Edelson, Barry Margolis, Don Huff, Joel Barnstein, Mika Thom, Bob Delrympte, and anybody we teft out.....



Continued from page 25]

SPACE WALTZ By Alastair Riddell EMI HSD 1038 (New Zealand)

Every few years we have occasion to be reminded that, even in the far entipodes, there exists a pep that, even in the fall entipodes, there exists a pep scene and music capable of holding its own with that of the U.S. or England. Though it shouldn't make eny diffarence, it seems that mere distance prevents us from hearing any but the most overwhelmingly successful sounds from these nether regions. What does the world really know about Australian Took except the Bee Gees, Eesybeets, and Helen Reddy? Britef hipples have been made by Daddy Cool (1971) and Skyhooks (1975), but despite reports of certified Beatlamania back home, the russic has seemed rather out of context to most of music has seemed rather out of context to most of

If Australia remains e blank spot in our musical

If Australia remains e blank spot in our musical awareness, New Zealand might es well not exist. And yet (as wa shall see in an upcoming Bomp dissertation), in the '60s New Zeelend's rock scene was if anything more productive than Australia'a, and now in the '70s it has given birth to e number of groups equally worthy of global recognition, the best of these being Spece Weltz.

From their debut album, it were apparent that besides chesing wallables and waiting for their boomerengs to come back, these New Zeelenders have been listening a lot to David Bowie and the more pop-oriented of Europa's progressive bands. Bowie's presence is ubiquitous throughout this album, in the obvious similarity of vocalist Alastail Riddell's phrasing and intonetion, (although lan album, in the obvious similarity of vocalist Alastair Riddell's phrasing and intonation, (although lan Hunter is in fact an even greater influence end touches of Bryan Ferry can also be detected), but still more in the way the music is structured and produced—thaatrical, histrionic, with a distance between vocals and the chunning, Ronsonesque guitar base that gives the record a samblance of depth approximating a live recording.

Although the material, particularly the lyrics, falls short of the standard set by the music, the songs era dense and wordy, and perhaps signify more to the group's devout fans than to this reviewer. But I have cave much of a demn about lyrics anyway as

never gave much of a damn about lyrics anyway, as long as they're not stupid; these at least sound as if they mean aomething, which is about how I feel

about Bowia's early songs, come to think of it, My fascination with this album stems entirely from the sound they generate; a full, powerfully produced mix of keyboards and guitar with solid drumming and vocals, along with good melodies and an ability to create and sustain tension, from the slow elegance of "Seabild" to the "Jean Genia" dynamics of "Out on the Street", their hit single. Hopefully Space Weltz will be picked up by some American company soon; in the meentime, it's worth trying to find an import.

#### DICK DALE'S GREATEST HITS GNP Crescendo 2095

#### By JOHN BLAIR

There was a time when Dick Dala was competing with Disneylend as the hottest attraction in Southern California. At some of his concerts, The Beach Boys took second billing and in many respects Dick was the first "superstar" of the 60's, in a clear of his concert.

respects Dick was the first supersion of the summan of '75, Jim Pewter, Los Angeles disc jockey and record producer, convinced him that he should record again. The title of the album is really a non sequitur since the songs were all recorded fresh last summer and three are originals, and the first time. cut for the first time.

If you missed him the first time out, now is your chance to catch all of his well-known numbers. The sterao re-recording makes them more pertinent to the Dick Dale of the 70's and nicer to listen to since his only album on the Deltone label, which contains most of these songs, is long out of print end hard to

most of these songs, is long out of print end hard to find in stereo.

"Miserlou," "Surfbeat," "The Wedge," "Mr. Peppermint Man," "Let's Go Trippin'," "Sloop John B.," "The Victor" and "King of The Surf Guitar" rapresent his standards. "Those Memories of You," "Get Back The Feelin'" end "Peter Gunn 1986" appear for tha first time. Six of these ara instrumentals—no surprise, since surf music was an instrumental form. Of the tracks included on his Deltone album, I found "Mr. Peppermint Man" to be the lesst listenable, but the updated version here is certainly worth hearing.

the leest listenable, but the updated version here is cartainly worth hearing.
"The Wedge" (originally released as "A Run For Life" on Deltone 5028) and "Peter Gunn 1986" both showcase Dick's truly unique and dynamic style of guitar playing. You'll hear runs on his guitar playing. You'll hear runs on his guitar the haven't been invented yet.

The album's weakness, albait a slight one, lies in the two original vocals. "Those Memorias of You," written by Jim Pewter back in 1964 specifically for Dick, is a maudlin composition, overly ratrospactive with a nice melody but a weak lyric. "Get Back Tha Feelin", an original by Gilman Carver, current guitar pleyer for Tha Deltones, sustains itself much better chiefly due to the fast tempo and driving beat of the composition.

chiefly due to the fast tempo and diving beat of the composition.

Dick Date's Greatest Hits will certainly not be an attonal nit by today's standards, and probably won't aven make tha Top 100 list. But that's not really important. What is important is what this album represents, a return to pure Celitornia surfling/summer happiness, a record made out of love for a style forgotten by many and ignored by many more.

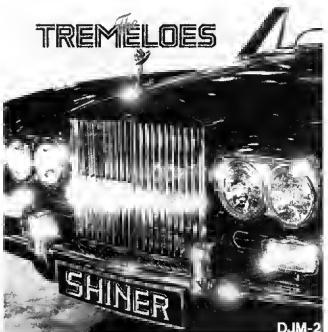
## Lesley Gore Discography

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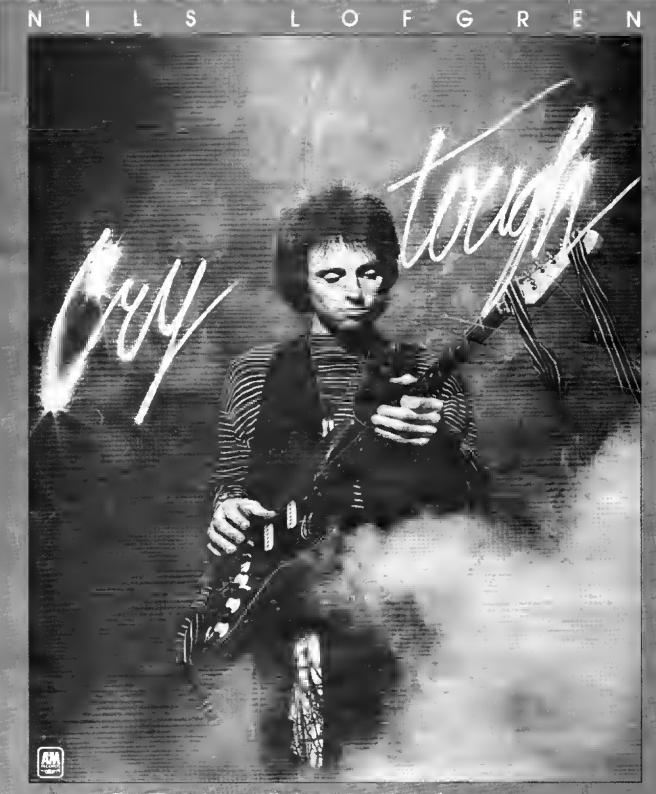
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